



U.K.'s Ali Offers Soulful Sound On New Island Set

PAGE 9

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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Radio Remixes: Boon Or Bane For Biz? Consumer Confusion Fuels Debate On Rising Trend

■ BY CHUCK TAYLOR
and DON JEFFREY

NEW YORK—When Anne Meyer of Beach Lake, Pa., bought Jewel's "Pieces Of You" album after enjoying "You Were Meant For Me" and "Foolish Games" on the radio, she found herself gravely disappointed with what she heard.

"I made a tape from the CD to listen to in the car and thought it must be damaged or something," she says. "The songs I liked from the CD sounded nothing like what I heard [of them] on the radio. I haven't played it since."

Meyer's experience is born out of a growing trend at record labels to offer

multiple remixes of R&B, top 40, rock, and country radio singles, often in an attempt to tailor the song to as many niche formats—and thus, as wide an audience—as possible.

But often the versions that consumers hear on the radio are either

NEWS ANALYSIS

unavailable as commercial singles or, as in the case of Jewel, have been reworked with new vocals and instrumentation to the point that they dramatically differ from the original album version. (Executives at Jewel's label, Atlantic Records, did not return calls for comment by press time.)

IT SHOULD BE AVAILABLE

"It's generally very frustrating for customers when they can't get a particular mix they hear on the radio," says Dave Goist, singles buyer for 150-store

National Record Mart (NRM). He says consumers have complained after buying an album and discovering that it contains a version of the song that is different from what they're hearing on the radio. "They want that particular mix," he says, adding, "If [radio's] going to play a remix, it should be available in some format, even if it's a limited-edition format."

Radio programmers, meanwhile, say they enjoy having multiple remixes to choose from, but most agree that straying too far from the original version is seldom a good idea.

"It's helpful in the sense that the song can be more radio-friendly. A new version can bring out something special that wasn't in the original mix," says Leslie Fram, PD at top 40/modern WNNX (99X) Atlanta. "But unfortunately, when those versions aren't available to the public, it's a hindrance. I just wish that more of them were being offered to the consumer."

(Continued on page 87)

Gov't Plan May Hinder Brazil's Music Industry

■ BY ENOR PAIANO

SÃO PAULO, Brazil—A belt-tightening economic program announced by Brazil's government on Nov. 10 is sending shivers of concern throughout the country's record industry.

Among the 50 measures included in the economic package, known in Brazil as the *pacote* (pronounced "pah-COH-teh-y"), are a variety of government spending cuts, tax increases, and public-sector layoffs. The airport tax increase for international travelers kited from \$18 to \$90—the most expensive rate in the world, according to travel agents.

The *pacote* was enacted in the wake

(Continued on page 69)

LATIN MUSIC QUARTERLY

FOLLOWS PAGE 32



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SOUND OF THE CITIES LONDON THE BILLBOARD SPOTLIGHT

SEE PAGE 37



Camden Town: Hot Spot For U.K. Up-And-Comers

■ BY DOMINIC PRIDE

LONDON—The odds of finding the next great British band at your local pub are slim. Unless, that is, you're having a pint in Camden Town.

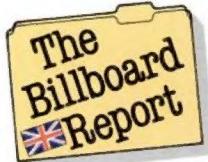
This month, you could predict—with 99% certainty—that one of the bands on the bill at Camden's music pubs and venues will be breaking into the top 40 a year from now.

In January, the band Embrace will return to the 250-capacity Camden Falcon, exactly a year after its first

gig there. In the intervening year, it has had a top 10 single on Virgin's Hut label and will go on the month after to play at the prestigious, 5,000-capacity Albert Hall. Like other acts, such as Symposium or Placebo, that came to prominence in Camden, Embrace doesn't need to play the likes of the Falcon again—it wants to.

The Camden circuit has become the place for bands to prove themselves, gather attention, pay their dues, hang out, and—most importantly

(Continued on page 76)



ALMOST HONEST. ALMOST PLATINUM. MEGADETH CRYPTIC WRITINGS

22 WEEKS
ON THE CHARTS
AND STILL GROWING

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First Track "Trust" — #1 at Rock Radio! • #1 Requested for 10 Weeks! • World Tour with US dates starting Dec. 97

"Almost Honest" — Top 5 at Rock Radio — Crossing to Alt. Radio (WXPK NY, WDEG Prov., KROX Austin) • New Video "Almost Honest" just released.

Produced by Dave Mustaine • Co-Produced by Dave Mustaine • Vinyl Megadeth, Atlantic: atlanticrecords.com/megadeth • © 1997 Capitol Records, Inc.

NOVEMBER 29, 1997

Jamaican 'Alt' Scene In The Spotlight

■ BY ELENA OUMANO

KINGSTON, Jamaica—Given the Jamaican love of lively discussion and hard-nosed competitive spirit, it comes as no surprise that a Billboard cover story on Jamaica's "alternative" music scene (July 19), along with

(Continued on page 14)

Authors' Bodies Forge Teamwork On Cannes Pact

■ BY JEFF CLARK-MEADS

LONDON—The new nature of business for Europe's authors' bodies in the next millennium is taking shape. Though it holds the future promise of more money being distributed more quickly, right now it is a shape that is difficult to swallow.

None of the collecting societies within the European Union are finding it easy to implement the cost-cutting terms defined in the Cannes Accord. However, the pain is being eased by a

(Continued on page 78)

RETAIL TRACK

Is Trans World Planning Another Bid For Camelot?

PAGE 56

The Whispers

SONG BOOK VOLUME ONE

THE SONGS OF

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"My, My, My"

*the first single from the much-anticipated
new Whispers album.*

ALBUM IN STORES NOVEMBER 25

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Sub Pop Pacts With Sire Records Group

Deal Adds To Sire's A&R, Sub Pop's Distribution

■ BY CRAIG ROSEN

LOS ANGELES—In a move designed to give the newly formed Sire Records Group (SRG) an additional A&R source and Seattle-based Sub Pop more marketing muscle, the two companies have inked a pact for SRG to market and distribute certain Sub Pop releases.

As with all SRG titles, the Sub Pop/SRG releases will be distributed by Warner Music Group's WEA or Alternative Distribution Alliance (ADA).

However, Sub Pop, which is 49% owned by the Warner Music Group (WMG), will remain an autonomous label (Billboard Bulletin, Nov. 19).

"I think this is a very good thing for us and for them," says SRG president/CEO Seymour Stein, who traveled to Sub Pop's headquarters three times before sealing the deal with Sub Pop CEO Jonathan Poneman.

Poneman, who calls Stein "one of my music industry heroes," says he became interested in working with the executive when the opportunity to become affiliated with SRG was presented to the label. Following WMG's purchase of a stake in Sub Pop in early 1995, the label was linked to Elektra Entertainment for the marketing and distribution of certain releases.

"Sub Pop is a very viable company," Stein says. "It's a very special label. Labels like this come along very seldom."

"Geographically, they are ideally situated in terms of finding new talent," he adds. "That has always been a viable area, but they are not just about Seattle, Portland, and the Pacific Northwest."

Epitaph Cutbacks Help Indie Get Back To Basics

■ BY ED CHRISTMAN

NEW YORK—Having undergone a downsizing two weeks ago that saw 40% of its staff positions eliminated, Epitaph Records is returning to its original mandate of being a "lean and mean" independent label.

That's the word from Andy Kaulkin, who has been named acting president of the label (Billboard Bulletin, Nov. 19). The appointment of Kaulkin apparently was necessitated by the absence of label founder and head Brett Gurewitz, who has withdrawn from daily operations at the label due to a stay, according to press reports, at a drug abuse treatment center.

Kaulkin declines to comment on those reports other than to say that the label's

(Continued on page 86)

Sub Pop rocketed to prominence in the late '80s, launching the careers of such Seattle-based grunge pioneers as Nirvana and Soundgarden. The label has also had some success with acts from other regions, including Cincinnati's Afghan Whigs and Boston's Seabird.

Although Poneman says that there have

been no discussions about SRG becoming involved in marketing the Sub Pop catalog, he calls the concept "a potentially good idea."

The deal with SRG will allow Sub Pop to "concentrate on A&R with the freedom to sign what they want," Stein says. Once the (Continued on page 86)

Monitors Editor In Chief Dies Hosten's Tenure Marked By Innovations

Heston Hosten, editor in chief of Billboard's four Airplay Monitor publications, died Nov. 19 in New York after an extended battle with colon cancer. He was 29 years old.

Hosten, who joined Airplay Monitor in April, was a five-year veteran of the Billboard-affiliated Broadcast Data Systems (BDS), where he first began to cement his extensive relationships with record and broadcast industry members. At BDS, Hosten worked his way up from administrative assistant to BDS' R&B administrator, becoming director of radio and charts in 1995. He was also the author of Airplay Monitor's BDS-related column, Watch the Detectives.

Before joining BDS, Hosten majored in public administration at John Jay College of Criminology and business administration at LaGuardia College.

Despite Hosten's ongoing battle with the disease, his tenure at Airplay Monitor was marked by the development of numerous new charts and features, some of which will continue to debut in those publications in the months to come.

Co-workers and industry executives alike praised Hosten's natural affability, positiveness, and dedication.

"All of us here are deeply saddened by the loss of our colleague and friend," says Howard Lander, president/publisher of Billboard and president of the Billboard Music Group. "When I brought Hosten over from BDS to be editor in chief of Airplay Monitor, it was evident immediately that his energy, enthusiasm, and knowledge of the industry would lead our radio publications to greater heights. The additional benefit was that we gained a warm-hearted individual with a terrific sense of humor. He will be greatly missed."

"Clearly, everyone at BDS is going to miss Hosten desperately," says BDS GM Joe Wallace. "We're going to miss his drive, his intensity, and his sense of humor. Hosten was our greatest hit . . . I thought he was a terrific guy, and we just miss him terribly."

Funeral arrangements were still being made at press time. Billboard and Airplay Monitor plan to establish a fund in his honor, more details of which will be forthcoming.

Hosten is survived by his mother, Greta;

his aunt, Barbara Perrotte; and three cousins, Carol, George, and Sadina Perrotte.

The family has asked that in lieu of flowers, donations should be made to cancer-related charities.

LETTERS

HARDCORE: NEW YORK ROCKS!

I wanted to commend Billboard for running the article on New York hardcore in the Oct. 25 issue. I tip my hat to Ed Christman and Mark Marone for getting the story straight and in such a concise manner. I spotted literally only one flaw, in mentioning that the late Raybeeze was the drummer—when in fact he was the singer—in Warzone; however, Raybeeze did start out as a drummer (in Agnostic Front).

When I started playing in 1985, I never

thought I would see the day when a "legit" publication would give straight-up coverage of what was going on. For me, this was a milestone moment to reflect on how much drama and sacrifice have gone down in the scene all these years.

When asked to explain the New York hardcore scene, I often equate it to the jazz scene in prior decades—the amount of loss the musicians incur to do what they love in an uncompromising way; the sharing and cross-pollination of players in bands; the saving grace of European and Japanese tours; and the depression, drugs,

and hard living that have led some of the contributors to an untimely death.

So, keep up the coverage. We all know there is a business and a movement going on that is impervious to manufactured trends. There is not much rock'n'roll with soul anymore, and this is why hardcore will be one of the last relevant forms of live rock music.

Kurt Stenzel
The Six & Violence
Striving for Togetherness Records
Bay Terrace, N.Y.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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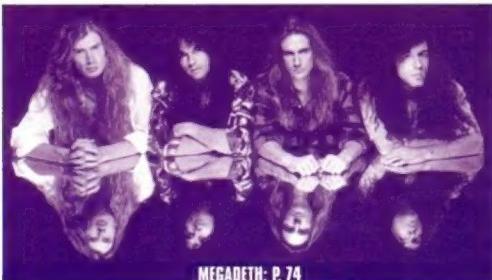
PROGRAMMING

71 Jones Radio Network launches its 12th format.

73 *The Modern Age*: Save Ferris' "Come On Eileen" launches the ska-swing group to success.

74 *Airwaves*: Megadeth tells a heavy metal success story.

75 *Music Video*: Network closing ends three house-produced videoclip shows.



MEGADETH: P. 74

national marketing.

30 *Classical/Keeping Score*: Sony Classical salutes pianist Murray Perahia with four-disc set.

31 *Latin Notes*: Members of reggae act Planet Hemp arrested for defending use of drugs.

33 *Jazz/Blue Notes*: Blue Note re-releases collected recordings of pianist Herbie Nichols.

34 *Songwriters & Publishers*: AmSong successfully protects the rights of songwriters.

35 *Studio Action: Genex*: GX8000 makes inroads in recording-related markets.

INTERNATIONAL

48 MTV Europe shifts to regional approach, cutting jobs in London.

50 *Hits Of The World*: "Barbie Girl" still claiming many top spots internationally.

51 *Global Music Pulse*: Japanese producer Tetsuya Komuro brings hit acts to China.

52 *Canada*: Burton Cummings is big winner at SOCAN awards.

MERCHANTS & MARKETING

53 *Online music sales debate*: dominates at Musicom.

53 *BuyCycles*: Music retailers seek to sell to 25-44 age bracket via Internet.

56 *Retail Track*: Trans World may make another play for Camelot.



MADONNA: P. 12

18 *R&B*: Rhino Records to release "Otis Redding: Love Songs" compilation Jan. 13.

19 *Rhythm Section*: Mystikal makes 49-1 leap on R&B album chart.

19 *The Rap Column*: Sean "Puffy" Combs remixes the Police's "Roxanne."

24 *Dance Trax*: RuPaul discusses his new Christmas album.

26 *Country*: Bob Soporit is a pioneer in country music's inter-

57 *Declarations Of Independence*: Should indies compete with majors for holiday sales?

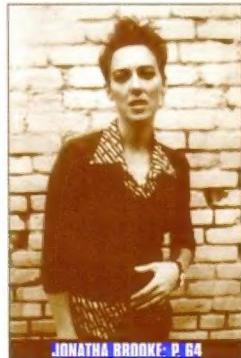
61 *Home Video*: DVD/Divx debate broadens at Kagan Seminars' panel session.

62 *Child's Play*: "Kidsongs" series is back from Sony Wonder.

63 *Shelf Talk*: Divx Entertainment quashes rumors of pre-street-date video sales.

REVIEWS & PREVIEWS

64 *Spotlight reviews of the newest* from Celine Dion, Jonatha Brooke, and Garth Brooks.



JONATHA BROOKE: P. 64

FEATURES

70 *Update/Lifelines*: Maria de Lourdes, "the voice of Mexico," dead at 58 of heart attack.

80 *Hot 100 Singles Spotlight*: Lisa Loeb is Greatest Gainer four weeks running.

86 *Between The Bullets*: Streisand garners big sales week with "Higher Ground."

87 *Classified*

88 *Real Estate*

88 *Market Watch*

88 *Chartbeat*: Streisand's latest No. 1 is 33 years since her first.

88 *Homefront*: LeAnn Rimes and Third Eye Blind added to Billboard Music Awards program.



RUPAUL: P. 24

RIAA: Bill Addressing WIPO 'Falls Short'

■ BY BILL HOLLAND

WASHINGTON, D.C.—A new alternative copyright bill related to ratification of the World Intellectual Property Organization (WIPO) copyright treaties, introduced in the House of Representatives at the end of session Nov. 13, is being opposed by the Recording Industry Assn. of America (RIAA).

A senior RIAA official says the trade group will instead continue to support an earlier version of the bill.

"We find the new bill unacceptable," says Jennifer Bendall, RIAA senior VP of government relations. "It falls short."

The WIPO treaties will update protection in the digital age. The U.S., along with at least 30 other member nations, must ratify enabling legislation within two years of its December 1996 signing before the treaties go into effect (Billboard, Jan. 11).

Bendall said the RIAA will continue to support H.R. 2281, the administration

bill introduced earlier this year by Rep. Howard Coble, R-N.C., chairman of the House Intellectual Property Subcommittee. That bill is also supported by other members of the copyright community.

In some respects, the new bill, H.R. 3048, introduced by Reps. Rick Boucher, R-Va., and Tom Campbell, R-Calif., is similar to the Coble bill, but it differs in the major areas of copyright circumvention and ephemeral copying.

Although Bendall and other RIAA officials, who are still reading the new bill line by line, don't want to go on record about specific opposition points, there are several probable points of contention.

The new bill contains a circumvention provision in which violations would be triggered by illegal "conduct" rather than by use of a "device." The earlier bill uses "device" as a trigger for violations, an approach that the industry has long supported, because they say it is in

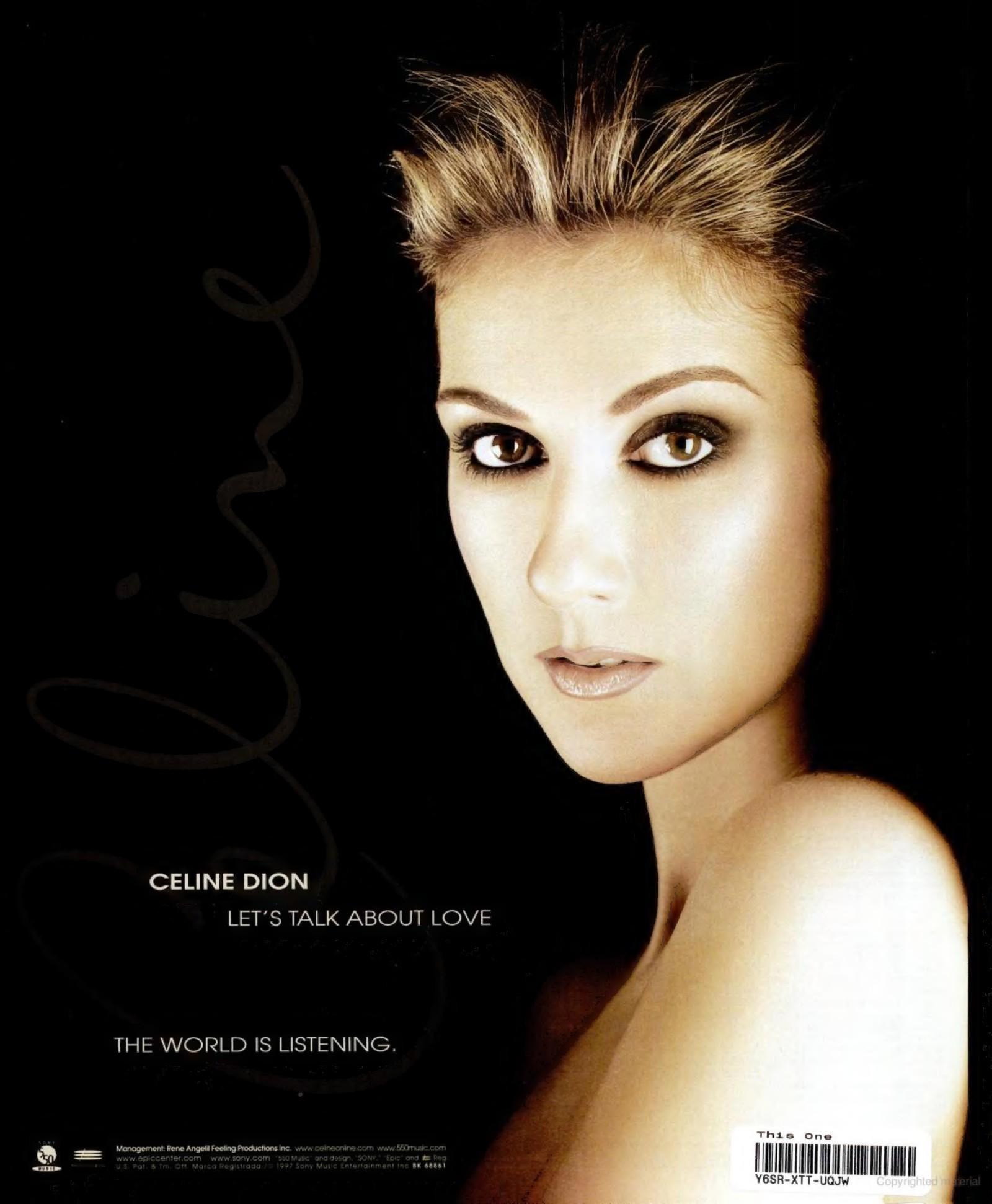
line with the WIPO treaty language.

The change in language—from device to conduct—comes after Boucher called for a more "balanced" approach between owners and users. Opponents of the earlier bill are concerned that manufacturers of machines designed primarily for non-infringing uses, but used by customers for infringing uses, may be victimized by the device language. They prefer violations to stem from illegal-use conduct.

The new bill also differs by spelling out an "ephemeral copying" provision: It makes it explicit that it is not an infringement violation for a person to make a digital copy of a copyrighted work "when such copying is made incidental to the operation of a computer in the course of the use of the work in a way that is otherwise lawful," according to a written statement from Boucher's office.

Unlike the new bill, the language in

(Continued on page 80)



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Int'l Committee Bows Out Of Debate On DVD Sound

■ BY PAUL VERRA

NEW YORK—The International Steering Committee (ISC) formed to recommend criteria for the development of DVD audio has withdrawn from the discussion of sound quality as it pertains to the proposed carrier, focusing instead on technical and logistical issues.

RIAA senior executive VP/general counsel Cary Sherman says the ISC has essentially narrowed its role "so that it doesn't include sound quality. However, the ISC will remain the instrument of the worldwide recording industry as far as commenting on other aspects, most importantly copyright protection, anti-piracy, and backward compatibility with CD."

In a statement issued Nov. 13, the ISC—which comprises the Recording Industry Assn. of America, its Japanese counterpart (RIAJ), the International Federation of the Phonographic Industry, and the six major global

music companies—says, "[T]he committee announced last June that it would conduct listening tests of various possible DVD formats. The listening tests were expected to evaluate and compare different sampling rates and bits per sample to determine if there were recognizable differences among them and to assure that the quality of the proposed formats was at a level high enough to add value for consumers and satisfy the needs of artists and producers.

"Since that initial announcement, a number of hardware companies have proposed a format that would allow individual artists and record companies to choose among many different sampling rates and bits per sample based on their individual preferences. This development moots one of the principal purposes of the centralized testing."

Soon after the ISC's June announcement, Sony and Philips proposed a sound carrier based on their Direct

(Continued on page 86)

Ex-Chief Sues Over Funds In Sale Of All Nations Music

■ BY IRV LICHTMAN

NEW YORK—When the publishing interests of All Nations Music were sold to MCA Music Publishing last June, no purchase price was revealed. But Billy Meshel, the veteran music publishing executive who was a limited partner and president/CEO of the company, has gone to court with claims to recover funds due him resulting from the sale.

In the action, filed Oct. 23 in Los Angeles Superior Court, Meshel and his corporation, 712 Stone Avenue Inc., are charging the defendants with breach of contract and fraud. One of the defendants is 915 Music, named in the complaint as a general partner in All Nations and said to be controlled by Dan Pritzker and his father, Jay. The Pritzkers are members of a family that owns high-profile real-estate interests in the U.S.

The complaint says All Nations, whose offices are said to be closed, has a cash balance on hand of about \$3.7 million, which "adjusted for wrongful payments," should be in excess of \$3.9 million. The complaint alleges that Meshel was contractually obligated to receive 25% of the cash balance but has not received any funds calculated on any basis.

Mesher, who now operates another independent music company, Music & Media International, charges wrongful disbursements of monies, including consulting fees, that diverted dollars representing the company's true cash value.

After All Nations was formed in 1992, the complaint charges, the Pritzkers in August 1995 decided to sell the company's publishing assets. Another defendant in the action is Glen Miller, a financial consultant to All Nations.

Mesher's suit claims that in December 1995, he was informed by 915 and Miller that because of the planned liquidation of All Nations, the terms of his employment would expire Dec. 31, although he would continue his job with

(Continued on page 87)

WMG Launches 'Meta-Site' On Web

Comprehensive Page Links WMG, CNN, And BDS

■ BY CHRIS MORRIS

LOS ANGELES—Seeking to acquaint consumers with the full range of its many labels' acts, Warner Music Group has launched a comprehensive World Wide Web site, ear¹ (<http://www.ear1.com>).

Described as a "meta-site" by Warner Music Group VP of marketing/new technologies (U.S.) Chris Tobey, ear¹, which debuted Nov. 18, offers Web users artist-oriented access to existing label sites within the Warner Music Group, plus additional features supplied by the online services of CNN and Broadcast Data Systems (BDS), a Billboard sister company.

The site will also allow consumers who become members of its "Insiders Club" to receive a regular customized electronic newsletter on WMG acts. As an inducement to join the club, ear¹ is offering registrants an opportunity to win 1,000 WMG CDs in a contest that runs through Dec. 16.

Tobey says of the rationale for the

site, "The entire purpose is to drive more consumer traffic to our label-generated artist pages . . . One of our primary objectives was to allow the labels to maintain their autonomy in the look and feel of their artist pages and their own sites, do their own promotions, and pursue their own Internet strategy, while at the same time providing an aggregate point for that material for the consumer."

According to Tobey, the idea for ear¹ came up at a meeting of the WMG new technologies staff about 18 months ago.

He says, "Our thought was to eliminate the problem that consumers sometimes have with identifying artists with labels by making ear¹ a destination site for consumers who just wanted to find out about new music . . . What we're trying to do here is bring the consumer an experience that is high quality and easy to use and a way to get all the information on our artists

in one place."

Developed by Avalanche Systems in New York, with WMG senior director of multimedia Donna Cohen acting as project manager, ear¹ links to 15 individual label or label group sites within WMG, including Warner Bros. Records, the Atlantic Group, Reprise, and Elektra Entertainment. It also links to the Warner Bros. Online site, which encompasses Warner's TV, film, home video, comics, and retail interests, as well as music.

"One of the key strategies in this is to have links to Warner Bros. Online, which happens to be a top five Web site," Tobey says. "As a result of that, our affinity with our sister company over here has provided a real synergy. I call it synergy without apology. We believe it's going to produce a situation that will be a symbiotic relationship for both us of, where we'll be drawing a lot of attention to the Warner Bros. Online site, and they'll be drawing a lot of attention to our artist pages through

(Continued on page 80)



On The Dotted Line. Tenor Ben Heppner recently signed an exclusive multi-album contract with RCA Red Seal. Heppner will be performing with the Metropolitan Opera in "Lohengrin" in March 1998 and "Die Meistersinger" in April. Shown in the RCA Red Seal offices, from left, are Stefan Mikorey, VP of A&R at Red Seal Worldwide; Linda Rein, VP of legal and business affairs at Red Seal; Deborah Surdi, director of A&R at Red Seal; and Heppner.

Trans World Stock Moves Position Chain For Growth

In announcing a stock split and the possibility of issuing more shares, Trans World Entertainment Corp. continues to reap benefits gained by a successful turnaround of the company's operations.

The two-for-one split will increase the company's total outstanding shares to 19.7 million (Billboard Bulletin, Nov. 19). In addition, a special meeting of shareholders has approved an amendment to the company's charter authorizing the issuance of up to 50 million shares.

Veteran Wall Street observers say that the ability to issue additional Trans World shares strengthens the company's financial position; proceeds could be used to make acquisitions or participate in mergers with other retail operations. Trans World recently acquired the Strawberries chain and has twice made a bid to buy the Camelot Music chain (see Retail Track, page 56).

Trans World chairman/CEO Bob Higgins declines to speculate on specific takeover targets. But he does note, "We think the industry will continue to consolidate, and we would like to be the consolidator. We will always look for mergers and acquisitions opportunities."

Although Trans World now has shareholder approval to issue more shares, the company would still have to register with the Securities and Exchange Commission when and if it intends to do so.

In talking about the upcoming stock dividend, Higgins said in a press statement, "The stock split will bring the price of the company's common stock to a level that we believe is more desirable to a wider range of investors, thus broadening the stockholder base and increasing liquidity."

Trans World stock's daily trading

(Continued on page 87)

Greek Officials Receptive To Helping Curb Bulgarian Piracy

■ BY JEFF CLARK-MEADS

LONDON—The Greek government has promised a top-level record industry delegation that it will work harder to close the door on Bulgarian-made pirate CDs entering the European Union.

Bulgaria is Europe's piracy hot spot, and its long border with Greece gives the pirates easy access to the EU. Once in Greece, their CDs can then circulate freely throughout the rest of the Union's 15-nation single market.

Senior record company executives met with Greek ministers Nov. 13 and 14 to express their concern over this issue and their worries for the future of music in Greece now that Bulgarian pirates have begun copying Greek repertoire.

Label executives in the delegation, organized under the auspices of the International Federation of the Phonographic Industry (IFPI), were Warner Music European president Manfred Zumkeller, EMI Europe president

Rupert Perry, PolyGram's continental European president Rick Dobbins, Universal Music International senior VP Tim Bowen, and BMG Entertainment's senior VP of legal and business affairs Joel Schoenfeld. Also in the delegation was Costas Bourmas, chairman of the IFPI's Greek group and managing director of Minos-EMI, along with IFPI officials from London and Athens.

They met culture minister Evangelos Venizelos, public order minister George Romeoos, and deputy finance minister George Dris.

The executives said that Greece has the EU's highest piracy rate—25% of the total market—largely as a result of the influx of unlicensed material from Bulgaria. The IFPI estimates that Bulgarian pirate CD plants have the capacity to produce 45 million discs a year—a total equivalent to seven times the volume of the Greek CD market—and, because they are now turning their attention to Greek repertoire, could swamp the market there.

Bourmas comments, "Today's pirates are highly professional and well organized, and unless we can contain them, they will kill off Greek music."

"Greece has an excellent anti-piracy law, but the problem is making it work. The government has become more sensitive about the issue, but more action by state officials is needed."

Dobbins says he came away from meeting the ministers with the impression that more action would be forthcoming.

He says that they understood the industry's concerns for Greek repertoire and the impact of Bulgarian pirate product on the wider European market.

"I was extremely encouraged," he says. "I thought the Greek ministers were all well briefed, aware of the concerns, and shared our concerns—which was a very refreshing and positive attitude. Obviously, though, the proof is in the pudding in that it's the doing, not the talking, that matters."

Asked about the likelihood of action, Dobbins says, "They definitely intend to

beef up their training of appropriate officials and officers in the customs service and police and to work with IFPI on information received . . . I was very encouraged because often all you get from those kind of meetings is a handshake."

A major supporter of the industry's objectives is Mercury recording artist Nana Mouskouri, now one of Greece's representatives in the European Parliament. Mouskouri is keeping up the pressure on Bulgarian pirates at a European level.

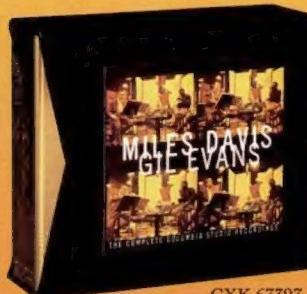
She comments, "Greece has an outstanding role to play in the fight against piracy. The problem is not only an internal one, but also involves a flood of pirate CDs coming from Eastern Europe."

"Greece has a duty to itself, to the EU, and, of course, to its artists. It has to adopt a tough anti-piracy policy and to collaborate with the EU and authorities of its neighbors—especially in Bulgaria—in order to stem massive pirate music production."

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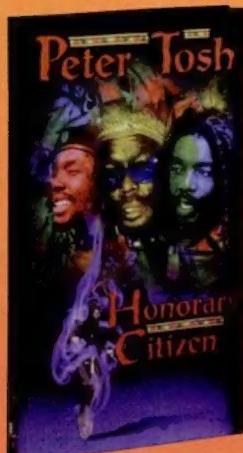
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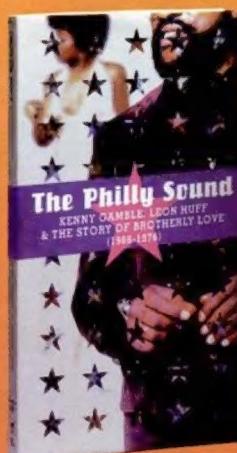
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'Pathways' To Baroque Music Opened Harmonia Mundi To Release 3 Boxed Sets On Era

■ BY BRADLEY BAMBERGER

NEW YORK—The Baroque era in music was so rich and revolutionary that in many ways the developments of the time formed the basis of modern music. From the madrigals of Monteverdi to the manifold masterworks of J.S. Bach, the idea of feeling over form began to take root, as did the practice of public concerts.

Opera also came of age with the Baroque, and pure instrumental music became more common and complex during the period, which was roughly 1600-1750. For those keen on musical time-traveling, Harmonia Mundi has opened the door to that fertile epoch with its three five-disc "Pathways Of Baroque Music" boxed



O'DETTE

sets.

In U.S. stores Dec. 9, the deluxe "Pathways Of Baroque Music" series is drawn from Harmonia Mundi's capacious catalog of early music. The three sets cover "Instrumental Music" (solo, chamber, orchestral works), "The Secular Voice" (madrigals, songs, opera), and "Cathedrals And Chapels" (motets, masses, oratorios). Enduring favorites like Vivaldi's "The Four Seasons" are touched upon, yet so are such relatively obscure compositions as Caldara's moving oratorio "Maddalena Ai Piedi Di Cristo."

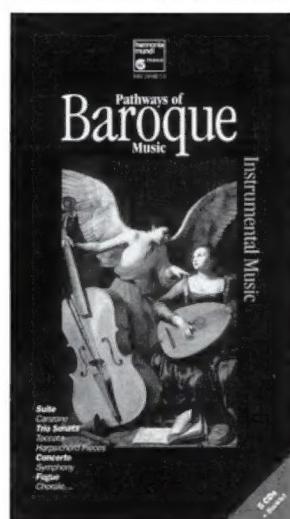
The performances on "Pathways Of Baroque Music" feature some of the world's greatest early music specialists, including conductors William Christie and Philippe Herreweghe, vocal soloists Lorraine Hunt and Andreas Scholl, ensembles Romanesca and Concerto-Vocale, and instrumentalists Davitt Moroney and Paul O'Dette, among many others.

Lutenist O'Dette contributes to the initial portion of the "Instrumental Music" volume, playing "Toccata Arpeggiata" by Kapsberger and "Lachrimae" and "Go From My Window" by John Dowland—pieces that help illustrate how the style of the late Renaissance was transformed into that of the early Baroque.

Director of early music at the Eastman School of Music in Rochester, N.Y., O'Dette is a world-renowned master of Renaissance and Baroque

period performance. He is known for his Dowland, in particular; Harmonia Mundi just issued a five-disc boxed set collecting his traversal of the composer's complete solo lute works.

"The importance of having Dowland in the box is that he had one foot in the Renaissance and one in the Baroque," O'Dette explains. "He was writing in these Renaissance dance forms but pushing the boundaries, playing in a more rhapsodic manner. Dowland was breaking the rules for dramatic effect, like composers began



to do more and more as the Baroque age went on.

"There was strictly instrumental music before the 16th and 17th centuries, of course, but the sound of the human voice was the ideal then," O'Dette continues. "In the Baroque, an instrumental style developed that sought to do more than imitate the voice, to incorporate more virtuosity. Dynamic contrast and expressive extremes began to be seen as beautiful, as opposed to the perfect symmetries valued in the Renaissance."

Beyond the Englishman Dowland, the "Instrumental Music" set includes passionate pieces for strings, keyboard, and winds in various configurations from Germany (Biber, Bach, Telemann), Italy (Frescobaldi, Corelli, Vivaldi), and France (Couperin, Marais, Rameau). But the Baroque concept that art should stir the "passions" extends to vocal as well as instrumental music.

Along with madrigals from Italy and songs from England, the "Secular Voice" volume includes snatches of pioneering operas by Monteverdi ("Orfeo") and Purcell ("Dido And

Aeneas"), as well as several excerpts from the operatic triumphs of Handel. The "Cathedrals And Chapels" set features examples of Handel's epic oratorios (such as "Messiah") alongside intimate vespers by Schütz and Charpentier.

Selling as five discs for the price of three (\$54 list), each "Pathways Of Baroque Music" set contains more than six hours of music and an extensive booklet that places the music in its social and aesthetic context. The discs are packaged in a three-panel, 10-inch-by-5 1/4-inch Digipak with slipcase, and the design and artwork have an attractive gravitas characteristic of Harmonia Mundi.

Produced by the Arles, France, home division of Harmonia Mundi, "Pathways Of Baroque Music" is reminiscent of the label's acclaimed "Medieval Journey" six-disc boxed set in quality and intent. Harmonia Mundi executive producer Christian Girardin says the label's longtime specialty in early music has finally made such panoramic collections possible.

Yet even though "providing a complete picture of an era is a very serious undertaking," Girardin says, "Harmonia Mundi strives to synthesize historical rigor with listening pleasure—the most important thing." According to the label's reports, this aim is true: Since its '95 release, the "Medieval Journey" boxed set has shipped more than 35,000 units worldwide (at 210,000 discs, a huge classical hit).

"Pathways Of Baroque Music" was released in Europe in November, selling not only in record shops (including Harmonia Mundi's 30 boutiques in France) but in bookstores and gift shops in museums and concert halls. Like its French parent, Harmonia Mundi USA is positioning the set as an optimum holiday gift—as much coffee-table curio for the culturally minded as prize for the classical Maven.

Joseph Spencer, owner of the Musical Offering early music specialty shop in Berkeley, Calif., admires Harmonia Mundi's aesthetic and its market savvy. Yet he fears that "most people like to get things cheap, and even at five for the price of three, the sets are an expensive thing for a lot of consumers. That these boxes are high-quality there's no doubt, and they're a very worthy introduction to Baroque music. I just don't know how well they'll do."

"Still, I'm impressed with Harmonia Mundi these days, so I'd hate to second-guess them," Spencer adds. "They seem to be doing pretty well by sticking to what it is they do—the serious stuff. There isn't anything with banjos on those boxes, after all."

Soulful U.K. Crooner Ali Bows On Island

■ BY HAVELOCK NELSON

NEW YORK—At Soul Cafe—the shiny supper club on Manhattan's West Side, near Times Square—Island Black Music recording artist Ali recently took to a tiny stage, accompanied by a tight backup band of five singers, three horn players, two keyboardists, one drummer, a guitar player, and a bassist.

Exuding the kind of musical power that comes only from genuine, God-given talent and a passionate commitment to cultivating it, this blessed black Brit performed to a packed house of 300 or so invited industry guests, seducing them with his stylized mixture of good looks, grace, enthusiasm, charisma, and soul.

He rendered a couple of covers before offering four curvy tracks from his upcoming album, "Crucial," which is due Feb. 17 worldwide.

Between the songs, the singer bantered easily with the audience. At one point, he remarked about his creative process, which he said has its source in much heartbreak and sorrow. "Can we give it up for pain?" he asked. The crowd screamed and applauded. Instead of feeling sad, they left the club invigorated and happy.

Jamie Brown, editor of Sister to Sister magazine, who saw Ali perform once before and traveled from Washington, D.C., to see him again, gushed, "Ali is like a breath of fresh air. He really makes me feel good!"

In terms of look and sound, Ali resembles back-in-the-day alt-soul singer Roachford. His forceful, flexible voice displays, by turns, shades of Al Green, Ronald Isley, Sam Cooke, and Marvin Gaye.

The performer sees himself as part of a developing retro-nuevo soul movement and says, "R&B is definitely moving forward now, toward that real feel. It's heading back to the days of old, with artists like Erykah Badu, Maxwell, Eric Benét and D'Angelo going into the studio and writing songs. Obviously there's your Puffys and Jermaine Dupris, who are definitely controlling the dancefloor. But I believe there's a growing pop-

ulation of people who want to hear that old soul sound—real musicianship, live music."

A few days before the Soul Cafe show, Ali said of himself, "What I'm trying to do is bring the realness and performance back to the whole R&B thing. I'm somebody who feels what he sings, and emotion is what I try to bring across."

"Crucial," which Ali co-wrote with creative partner Wayne Hector, was produced by several track masters: Family Stand, The Characters (Charles Farrar and Troy Taylor), Roger Russell, "Bassy" Bob Brockman, Glenn Sun, Salaam Remi, and Dexter Simmons. Its lyrics are all pained testaments to failed relationships, desperate cries for emotional rescue, palpable pledges of undying devotion, and gentle calls for emotional responsibility.

Songs include "Tomorrow," a hushed folk/soul

hybrid in which Ali sings that he "hurts so bad" from the scars induced by a lover's constant paper-thin promises, which he finally rejects; "Whatever You Want," a stirring tribute to "the one who got me through all the times when I was blue"; and "So In Love," a bittersweet blessing wherein he plays the conciliator after his woman walks out on him again.

In "Love Letters," the subject of Ali's first video, he's confronting and urgently pressing a curbed ex-lover. "Tell me why, why would you waste your time comin' round here?" he asks, adding, "After you let me down I just don't care."

In the current cash-and-carry world of black pop, each song clearly separates the intense from nonsense. The tunes make deep, private thoughts powerful, poetic public statements while revealing an unwavering faith in romance and the timeless institution of love. No promiscuous black male mack making booty calls in the night, Ali is a rare class act in a genre in which knocking boots has come to replace the supreme art of seduction. His respectful stance can be best compared to Boyz II Men's.

(Continued on page 77)



ALI

Thriving Gimme Shelter Shows Benefit Good Causes

■ BY CRAIG ROSEN

LOS ANGELES—In 1990, then-Elektra promotion executive Gary Spivak and his wife, Jill, a social worker, dreamed up a plan to combine their professional expertise with that of Elektra publicist Joel Amsterdam. The result was Gimme Shelter, a modest acoustic benefit concert for the homeless staged at At My Place in Santa Monica, Calif.



HIMMELMAN

Seven years later, after raising more than \$100,000 for various charities, Gimme Shelter is still going strong. This year's event, featuring Michael Penn, John Doe, Peter Himmelman, Nil Lara, Chris Stills, Lili Haydn, Kim Fox, and, tentatively, Scott Weiland, is set for Monday (24) at the Roxy in West Hollywood, Calif.

The show will benefit the Teen Parenting and Child Care Project, a program of the Early Childhood Center, which enables teen mothers to complete their high school educations while attending child-care programs.

The diverse lineup of performers follows the benefit's tradition of landing top-notch talent to raise funds and consciousness for various charities.

Performers at past Gimme Shelter benefits, which have also been held at the Palace Theatre in Hollywood, have included Jewel, X, the late Ted Hawkins, Matthew Sweet, Freedy Johnston, Ben Harper, T Bone Burnett, Sam Phillips, Emmylou Harris, Daniel Lanois, and Michelle Shocked.

Veteran singer-songwriter Himmelman has performed at all of the Gimme Shelter concerts over the years. "Generally, musicians, no matter how hard they try to hide it, have a cut-throat mentality," he says. "But at these shows, there's almost none of that. People let their guard down."

While Himmelman could be applauded for appearing at the benefit on a

yearly basis, he credits the show's organizers for their high ideals. "They're more noble," he says. "It takes a certain amount of dedication on their part to stick with it over the years."

GIMME SHELTER '97

For Amsterdam, now VP of press and artist development, West Coast, for Elektra (U.S.), the benefit concerts offer the participants a chance to give something back to the community. "For one night out of the year, we wanted to do something for the community where we live and help a charity close to home."

For the first four years, the show benefited organizations for the homeless. "If you walk down in Santa Monica, you can see that there is a real problem with homelessness," Amsterdam adds. "As great as famine relief in

(Continued on page 14)

Bishops Look To 'Reach The World' On Homeland

■ BY DEBORAH EVANS PRICE

NASHVILLE—After 10 years of steadily building a solid career in the Southern gospel field, the Bishops have seen their efforts gain tremendous momentum with the high-impact single "You Can't Ask Too Much Of My God," which was named song of the year in September by the Southern Gospel Songwriters Assn. Now they plan to use their platform to expand their reach with the Tuesday (25) release of new album "Reach The World" on Homeland Entertainment.

The group consists of father Kenneth Bishop; sons Mark and Kenny; and Carl Williams Jr., who expanded the family trio. The eastern Kentucky natives recorded their first album more than 10 years ago for Kenneth's mother, Granny Bishop, who had gotten too ill to go hear them sing in church. They

went to a little studio in Winchester, Ky., and recorded a custom tape for her and a few close friends. The project found its way to staffers at the Eddie Crook Co. just outside Nashville, who then contacted the Bishops about doing an album. That led to their 1985 release, "One Way."

The group spent the next 10 years recording 12 more projects for the Eddie Crook Co. before signing with Homeland Entertainment in November 1995. Since then, the act has recorded two albums and a live video, leading to broader exposure, increased bookings, and additional radio airplay. The Bishops also garnered several awards at September's National Quartet Convention, among them the fan-voted favorite-trio award (the Bishops have long been recognized as a trio, but Williams has recently come to the forefront of the group) and the Gospel

Voice Award for album of the year for "You Can't Ask Too Much Of My God," which contained their breakout single.

"We never orchestrated any of this. We never sat down and said, 'Let's plan our career and decide what we're going to do.' God just lined everything up," the group's tenor, Kenny Bishop, says of their success. "Never once did we approach a record company. They approached us. We never approached a booking agency or management company. They approached us."

"Now, between Harper & Associates, who does our booking, Homeland Entertainment, and Brian Hudson at Showcase Management, we feel like this is the best team that's ever been assembled as far as Southern gospel music is concerned," he continues.

That team has high hopes for "Reach The World." Kenny Bishop says the project is the most "evangelical" album

Selover.

The SESAC Awards—covering adult contemporary, jazz, triple-A, R&B, and pop—are based on national performance activity and are given to those singles reaching a top 10 chart position and albums that are top five or higher.

In addition to a rendition of "Butterfly Kisses" by Carlisle and a gospel performance by Caesar, the attendees at the Supper Club, numbering 320, heard a performance by the Push Stars and dinner music from the SESAC All-Star Band, a group of SESAC jazz affiliates led by Cecil Brooks III.

SESAC president/COO Bill Velez and New York writer relations VP Linda Lorence were the chief pre-

(Continued on page 14)

EXECUTIVE TURNTABLE



DIXON



KUBLICK



CARLTON



SCOTT



ROSE



WILLIAMS



SCHLOSSER



SEBASTIAN

RECORD COMPANIES. K-tel International Inc. promotes **Mark Dixon** to COO, based in Los Angeles, and **Jeffrey Kublick** to executive VP of purchasing and operations/director, based in Minneapolis, and names **Corey Fischer** VP of finance/treasurer/CFO, based in Los Angeles. They were, respectively, CFO, senior VP of purchasing and operations, and director of finance at Las Vegas Entertainment Network Inc.

Ray Carlton is appointed VP of top 40 promotion at RCA Records in New York. He was head of promotion at Giant Records.

Margo Scott is promoted to VP of business and legal affairs at Atlantic Records in New York. She was senior director of business and legal affairs.

John Rose is named head of sales and marketing at DreamWorks Records Nashville. He was VP of sales at Capitol Nashville.

Arista/Nashville promotes **Steve**

Williams to senior director of A&R. He was director of A&R.

Rachelle Schlosser is appointed senior director of publicity at Sony Classical in New York. She was VP at Rubenstein Public Relations.

BMG Classics in New York names **Peter Gavrychowski** VP of finance and administration. He was VP of finance and administration at Mercury Records.

PolyGram Holding Inc. in New York names **Shawn Kilmurray** international production manager. He was international production manager at Capitol Nashville.

Arista/Nashville promotes **Steve**

Elektra. GRP Recording Co. in New York promotes **Laura Chiarelli** to manager of jazz promotion. She was promotion coordinator.

Roadrunner Records names **Mike Gitter** and **Ron Burman** A&R directors. They were, respectively, an A&R rep at Atlantic Records and a booking agent at CMJ Music Marathon.

32 Records in New York appoints **Kevin Calabro** director of publicity. He was publicist at Susan Blond Inc.

PUBLISHING. Starstruck Entertainment in Nashville names **Mike Sebastian** VP of music publishing. He was GM.

ASCAP in New York names **Marc Morgenstern** senior VP of strategic planning. He was an independent consultant.

BMG Songs in Los Angeles promotes **Ron Broitman** to manager of television music licensing in the film and TV music division. He was assistant to the VP of film and TV music division.

Famous Music in New York names

Stephen Finer senior creative director. He was VP/GM at MCA Music Publishing.

RELATED FIELDS. Jeff McClusky & Associates in Chicago names **Eddie Wenrich** VP of new business and artist development. He was senior VP at Weintraub Entertainment Group/Concerts West.

Starstruck Entertainment in Nashville promotes **James Dutille** to director of multimedia and **Darlene Bieber** to publicist. They were, respectively, publicist and publicity assistant.

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Artists & Music

A&M's Adams Revisits Old Hits Unusual Arrangements Mark 'Unplugged' Set

■ BY MELINDA NEWMAN

NEW YORK—For Bryan Adams, the decision to rearrange some of his classic songs for his Dec. 9 "Unplugged" album was not only a creative choice, but a liberating one as well.

"It's been really hard to get my rock songs played on the radio because of the way radio is," says Adams, "so I decided to say, 'Fuck it.' I hang my balls out on the line



BRYAN ADAMS

with this. I have nothing to lose in America."

While the old material is definitely recognizable, certainly few listeners have envisioned "Cuts Like A Knife" recast with an Irish whistle and mandolin or "The Only Thing That Looks Good On Me Is You" as a toe-tapping acoustic delight. The surprise is how well it works.

The move comes after Adams, who is one of A&M's top sellers worldwide, failed to ignite his U.S. audience with his last album, 1996's "18 'Til I Die." While it sold about 725,000 units, according to SoundScan, that's a far cry from the nearly 8 million scanned by 1993's "So Far So Good." "18 'Til I Die," which is Adams' lowest-selling album in the U.S. since his 1983 breakthrough, was meant to regain Adams' rock audience after his tremendous success performing and co-writing movie ballads like "Everything I Do (I Do It For You)" (from "Robin Hood"), "Have You Ever Really Loved A Woman?" (from "Don Juan DeMarco"), and "All For One" with Sting and Rod

Stewart (from "The Three Musketeers").

"The last album was a disappointment," admits Al Cafaro, A&M CEO/president (U.S.). "It was a record that I think didn't meet the marketplace. So clearly, we want to be able to overcome that, and I think Bryan made the right record to do that. He intuitively knew that he needed to make a record that was very musical and that contained some of his hits but also contained some things that were an indication of where he's going to go next."

The hope is that the album will remind people that Adams is more than just a crooner. "Bryan has always had huge, huge hit ballads; it's difficult in the face of that success to not be perceived as a balladeer," says Cafaro. "When you go to his live show, his natural rock tendencies imbue the whole evening."

First single "Back To You" is one of the purest pop songs Adams has ever performed. Uptempo with a surf guitar sound, the light, catchy song should appeal to Adams' broad constituency. "Everyone I've played it for has responded [positively]," says Cafaro. "None of us knows how it will play in the marketplace, but the response is markedly different than what we've gotten over the last couple of [single] releases."

"This song is back to his core," says Peter Napoliello, A&M senior VP of promotion. "It's uptempo, it's heartfelt, we have all the pop elements in the song, and, most importantly, it's going to be a multi-format song." The single is going to top 40, hot AC, mainstream rock, and triple-A stations.

Adams says he wanted to write a tune that people could instantly relate to. "I wanted a song that was very easy and very strumable, one that you could tap your foot to."

The album contains two other new songs, the sentimental ballad "When You Love Someone" and the midtempo, Dylanesque "A Little Love."

While happy to have a new release, some retailers question A&M's decision to put the record out so late in the year.

"I think it's risky to release something this late into the season. It has the potential to be overwhelmed by the other releases. I think it will make its strongest impact in January," says Eric Keil, buyer for the

New Jersey chain Compact Disc World. "To A&M's credit, they are coming with co-op [dollars] to break through the clutter."

Adams will be making a number of appearances, including "Late Show With David Letterman" and "The Rosie O'Donnell Show," to make sure people are aware of this potential stocking stuffer. Adams will also play on UNICEF's "Gift Of Love" benefit, beamed by TNT Dec. 10 from New York's Beacon Theatre.

(Continued on page 15)



All For Universal. Bolstered by the hit single "All For You," Universal Records' Sister Hazel celebrates its first gold album for "Somewhere More Familiar." Pictured, from left, are Brad Kaplan and Greg Hammer, A&R execs at Universal Records; Sister Hazel's Jeff Beres; Universal Music Group vice chairman/COO Mel Lewinter; Sister Hazel's Andrew Copeland, Mark Trojanowski, Ryan Newell, and Ken Block; and Doug Morris, chairman/CEO of Universal Music Group.

New Managers For Madonna; Beach Boy Wilson Heads To Revolution

LIVE TO TELL: Madonna has picked Cliff Burnstein and Peter Mensch of Q Prime as her new managers. The deal came together through Maverick Records executive Guy Oseary, who set up a meeting among Madonna, Burnstein, and Mensch the first week of November. "We hit it off, we had another meeting, and that was it," says Burnstein. The deal does not include her movie work.

Caresse Norman, who had co-managed Madonna with Freddy DeMann, remains co-manager, although she is not joining Q Prime. In August, DeMann decided to devote his time to running Maverick Records, which he and Madonna started five years ago.

The first order of business for Burnstein and Mensch will be setting up Madonna's new, still-untitled album that comes out on Warner Bros. in March 1998. Burnstein says the dance-oriented album is "unlike anything else on the radio."

While Madonna's album sales have diminished in recent years, Burnstein believes that if her audience is willing to follow Madonna's explorations on the new album, her numbers could soar. "Given the nature of the record as groundbreaking, I think it's going to take a lot of work. She's gone out on a limb and made a much more artistic record than before," he says. "But if people buy into that it's still pop, it's just a different sound, then we're off to the races. It will be a big, big record."

Q Prime also manages Smashing Pumpkins, Metallica, Def Leppard, and Hole. Hole front woman Courtney Love has made no bones about her disregard for Madonna in the past. However, Burnstein says that the two women are now cordial, and, in fact, "they had dinner together to discuss Peter and me," he adds, with a laugh.

TALKIN' 'BOUT A REVOLUTION: After parting ways with Warner Bros. last year, Brian Wilson has signed to Irving Azoff's Revolution Records (Billboard Bulletin, Nov. 14). Wilson is working on a new solo record with Joe Thomas, who co-produced the 1996 Beach Boys tribute album, "Stars & Stripes." The pair is working at Wilson's home studio, which is located outside of Chicago. According to Thomas, more than 18 tracks have been recorded.

T HIS AND THAT: Joan Osborne has signed her first artist to Womanly Hips, the Mercury-distributed label she has formed. Debby Schwartz, best known from her stint in the former I.R.S. band the Aquabats, will release her solo debut in April 1998. Womanly Hips has also signed gospel singer Dr. Betheria Rouse and is pursuing jazz/blues singer/guitarist

Dana Kurtz. Despite the opening trio and the label name, Womanly Hips does plan to sign male artists as well.

Rainer Ptacek, whose songwriting talent was acknowledged in the Robert Plant/Howie Gelb-produced tribute "The Inner Flame," died Nov. 12 of brain cancer. "The Inner Flame" was released by Atlantic in July. Gelb and Ptacek recorded a number of new songs immediately prior to Ptacek's death. Release plans for that material aren't known . . . Gloria and Emilio Estefan have opened a new restaurant, Bongos Cuban Cafe, at Walt Disney World . . .

Susan Mainzer, formerly with Priority Records, has joined indie public relations company Green Galactic Communications.

LIVE STUFF: Aaliyah, Bryan Adams, the Bacon Brothers, Mariah Carey, Aaron Neville, and Simply Red are among the artists who have been added to the lineup for the Dec. 10 UNICEF Gift of Life concert at New York's Beacon Theatre.

They join the previously announced Celine Dion, Wyclef Jean, Mary Chapin Carpenter, and Shawn Colvin. The benefit, for which each artist will donate the copyright from a song to UNICEF, will be broadcast live on TNT.

Letters To Cleo is on the road with Everclear through Saturday (29) . . . Chicago's Old Town School of Folk Music celebrated its 40th anniversary Nov. 13 with a multi-star salute to the late songwriter Steve Goodman, featuring Jackson Browne, Emmylou Harris, Lyle Lovett, and Arlo Guthrie . . . Hall & Oates are on the road in support of their new "Marigold Sky" album. The tour ends Dec. 13 at the Beacon Theatre.

Dave Koz, David Benoit, and Brenda Russell will start the Cause for Celebration tour Friday (28) in Lake Tahoe. In addition to fans getting to hear a lot of great Christmas music, they can learn more about specific causes supported by the three performers. Koz's charity is the Starlight Foundation, Russell's is the Pediatric AIDS Foundation, and Benoit's is the Big Brothers of America . . . Speaking of good causes, Leprechaun Records has just released its third "Music For The Needy" CD. The Buffalo, N.Y.-based label releases compilations that are given to concertgoers who bring food donations to shows. Among the artists featured on this year's effort are Ani DiFranco, G. Love & Special Sauce, God Street Wine, Daniel Cartier, the Push Stars, Mr. Henry, and Johny Vegas. The latter three acts will be carrying the CDs with them on the road to pass out to fans contributing food. All food donations are distributed through Second Harvest Food Banks.

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REMIXES* & PRODUCTIONS†

- *98 Degrees "Invisible Man" - Motown
- *Aaliyah "The One I Gave My Heart To" - Atlantic
- *Backstreet Boys "As Long As You Love Me" - Jive/Zomba
- *Toni Braxton "Unbreak My Heart" - LaFace/Arista
- *Jocelyn Enriquez "Even If" - Tommy Boy
- *Roberta Flack "Killing Me Softly" - Atlantic
- *Gina G "Ooh.. Ahh.. Just A Little Bit" - Warner Bros.
- *Whitney Houston "Step By Step" - Arista
- *Garland Jeffreys "Sexuality" - BMG
- *La Bouche "Bolingo" -BMG
- *La Bouche "Falling In Love" - BMG
- *Cyndi Lauper "Ballad Of Cleo & Joe" - Epic
- *Pulse "The Lover That You Are" - Jellybean

- † Pulse "Won't Give Up My Music" - Jellybean
- *Real McCoy "I Wanna Come" - Arista
- † Reel Soul "Talkin' Bout Love" - Sneak Tip
- † Reel Soul "Do You Want Me" - Ultra
- † Reel Soul "Let It Rain" - AV8
- *Rolling Stones "Anybody Seen My Baby" - Virgin
- *Sandra St. Victor "Chocolate" - Warner Bros.
- *Salt-N-Pepa "Giddy Up" - London/FFRR
- *She Moves "Breakin' All The Rules" - Geffen
- *Tina Turner "On Silent Wings" - Virgin
- *Crystal Waters "Freak" - Mercury
- *Jody Watley "Off The Hook" - Atlantic
- *Vanessa Williams "First Thing On My Mind" - Mercury

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JAMAICAN ALTERNATIVE SCENE IN THE SPOTLIGHT

(Continued from page 1)

several showcase performances on the island and abroad, have brought not only interest and support, but a flurry of controversy and debate about the rise of music other than conventional styles of reggae.

"All of a sudden, all the local press are saying, 'Yeah, yeah, we knew about this, we knew about this,'" says Mystic Urchin label owner/artist manager Steve Wilson. "An article in the Observer was titled 'Alternative To What?' It sparked a debate over what 'alternative' music in Jamaica means and what are we trying to say. Are we trying to say we're not Jamaican? Are we trying to say we're fighting out [against the musical status quo]? What's the deal?"

Wilson toured the Jamaican radio talk-show circuit and was interviewed by several local publications. "Basically, I've been doing a lot of quelling [of fears]," he says. "OK, listen, we love dancehall, we love reggae, but we're incorporating that into what we are doing, because we also feel something different." Music is like a tree with many different branches, and we're just another branch. It's as simple as that. We're not trying to fight against anything; we're just trying to be another option. Jamaican people can play any kind of music that they feel like playing. I don't see why there has to be a cap on it.

"When I hear Finley Quaye, Tricky, and Massive Attack, I wonder, 'Why aren't things like that coming out of Jamaica? Why? People in Jamaica have this close-minded, tunnel vision that music must be made in 'this' kind of way. You can't make something a different way, or do a drum track so it doesn't jell with the bass exactly."

The scene continues to draw attention and mixed reactions to the artists involved. On the plus side, "alternative" artists and labels received grants that enabled them to attend the debut MIDEM Latin America music fair in September in Miami and to record and reproduce promotional CDs, and those involved banded together to form the sometimes fractious Jamaican Alternative Musicians Society (JAMS).

GIMME SHELTER

(Continued from page 10)

Africa is, it is great to do something that benefits something that you see every day."

Artists have also benefited from the exposure of performing at the show. Hawkins, then homeless man who performed on the streets on Santa Monica, came to the attention of producer/A&R executive Tony Berg at the 1992 Gimme Shelter show.

"Ted sang 'Silent Night,' and Michael Penn and Tony Berg flipped out," recalls Gary Spivak, now VP of alternative promotion for Atlantic. "Tony ended up pretty much signing Ted on the spot. In 1992, Hawkins was homeless and walked to the show. In 1994, he headlined and came by limo."

Following Hawkins' death in early 1995, the 1995 Gimme Shelter was dedicated to the memory of the singer/songwriter.

Unfortunately, none of the past Gimme Shelter concerts were recorded, but Amsterdam says that this year there are plans to record the show on DAT with the hopes of eventually compiling material for a Gimme Shelter benefit album.

"We've talked about doing it for a long time," Amsterdam says. "We may do something like [an album] in the future."

In the final analysis, this focus on home-brewed reggae fusions and other styles that don't fit either the dancehall or roots reggae pigeonholes has transformed those musical choices from mere eccentricities into valid career options and given the artists involved a chance to stretch their wings and develop their art.

"The people who thought, 'The alternative music scene looks interesting, I'd really like to get into it, but it doesn't seem like a viable option,' are now saying, 'Oh! Listen! Can we try and get involved?'" Wilson says. "Studio owners are calling me and saying that they're trying to do an alternative album or an alternative track. People like [attorney/manager] Lloyd Stanbury [of Sandosa Ltd.] are interested. The government and different agencies are saying, 'OK, people can borrow money,' and a lot of other avenues are opening up for us."

Through Jamaican economic development arm JAMPRO, a fund called the Caribbean Export Development Agency (based in Barbados) doled out \$3,000 grants that enabled artists under the Mystic Urchin label umbrella as well as reggae rockers Kalvin Kristi & the Overdrive, hard rock/reggae fusers Gibby, and other artists to travel to MIDEM Latin America in Miami. "A lot of the Jamaicans who were there were financed, at least in part, by those grants," says Wilson.

His label also used the grant money to put together a promotional CD (with Kingston Music) and create posters, banners, and T-shirts to enhance its booth. "A lot of people came by, very interested to know what was this Jamaican alternative music thing," he says. "Not necessarily people popping down a lot of money and saying, 'Here, we want this.' But eyes were opened, and a lot of people actually told me that they'd been waiting for something like this to come out of Jamaica. That since Bob Marley, there hasn't been anything groundbreaking, like, 'Oh! What's that!'"

Both Kalvin Kristi & the Overdrive and Gibby won enthusiastic receptions in Miami. "The Brazilians and Europeans were into Gibby's heavy-rock sound," reports Wilson, who manages Fahrenheit and Gordon Scott. "They were freaking out... They like reggae, and they like hard rock, and here was a combination of the two."

Gibby's self-titled album was released in Jamaica in the early fall, and the band has been playing dates in the U.S.

Scheduling conflicts kept Mystic Urchin's R&B/reggae singer Fahrenheit from appearing at the showcase, but his tracks on the compilation CD and frequent live shows are stirring a good deal of interest at home.

Fahrenheit's six-track EP is currently available, and his album will be completed by December. Fahrenheit will also appear on a second Jamaican alternative CD that is currently in production and destined for retail. Mystic Urchin and studio/label owner Peter Blake of Kingston Music (who manages and produces Gibby) are currently producing the new compilation CD.

"It will be very similar to the promotional compilation," says Wilson. "But with more Fahrenheit, more Gordon Scott, another Suede song, a track by [dancehall soul singer] Alexi [who also has a recently completed demo CD], and, of course, Kalvin Kristi & the Overdrive and Gibby. We're also looking at other musicians, like [singer] Jason Rafael. We're taking the best of that promotional compilation and leav-

ing out a few tracks that looking back now, we realize aren't really as different as are other tracks available to us.

"What we now want is to get distribution for our compilation and for the Fahrenheit album," Wilson continues.

On Nov. 14, Wilson promoted another alternative music showcase at Chris Blackwell's exclusive Strawberry Hill hotel, featuring newcomers and veterans of the alternative scene.

"Blakk Safiya is one of the original Jamaican alternative bands," says Wilson, "and they have a new singer, who is the original singer's brother."

The concert also featured Suede and a new girl named Angel, who's very interesting, kind of Tasmin Archerish," says Wilson. "Wicked, wicked! Angel will also be included on the retail compilation."

Wilson is also branching out, Russell Simmons-style, with Mysticwear, a clothing line that launched this fall with two T-shirt styles and a denim jumpsuit sporting the Mystic Urchin logo.

SPREADING THE WORD

While in Miami, Kalvin Kristi & the Overdrive used some of their grant money to press 1,000 promotional CDs (Jamaica lacks that scale of pressing facility), which corral a full set of the group's original songs. Like other members of the alternative scene, they

have appeared on book author/veteran radio personality Dermott Hussey's weeknight radio program, "The Global Beat," which airs on Jamaica's RJR ("The Supreme Sound").

Hussey has also been instrumental in keeping national attention focused on these acts and giving them a venue through concerts and live, in-studio performances once a week on his program.

Perhaps the most interesting and complex figure in the alternative Jamaican scene is Kristi. A 34-year-old Rastaman raised in the hills above Kingston, Kristi works as a stevedore and union delegate on the city's docks by day and sings his unique, compelling reggae rock'n'roll by night. But Kristi considers himself a reggae artist.

"What's alternative is my business-like approach," he says. Yet a strong current of rock'n'roll dominates his sound. "I always wanted to be in the mainstream [of music], and as we started experimenting, it was like a little stream that expanded into an ocean."

Kristi's vocal influences seem, at first impression, surprisingly MOR. But they are wide-ranging, eclectic, and, ultimately, make sense.

"Tom Petty is very simple but melodic, and he's a vocal chameleon," says Kristi. "Hootie & the Blowfish give me a nostalgic feel, and I like Alanis Morissette's acoustic sound, too.

Before cable TV came to Jamaica, I listened to Men At Work and the Police because they had reggae influences. We love the sound they portray, and, remember, Bob Marley started it with 'Exodus.'

The Overdrive consists of Robert Sutherland on lead guitar, Mark Nelson on rhythm guitar, Rudyard Barry on bass, and Wilkie Powell on drums. The group's manager, Andre "the Stranger" Hind; Kristi; and Sutherland write together, coming up with lines like, "There are no chandeliers in the palace of the poor" (the opener to "Palace Of The Poor")—an image that's hardly commonplace among today's Jamaican lyricists.

Kristi's education was cut short at the age of 15, "but I read everything from pornographic magazines to the Bible," he says, "including literature on Africa—my people's achievements and disasters—and I'm a world-affairs person. We write from that basis, and Andre played an important role in terms of my development."

"The Jamaican people need to realize music is a product, a business," Kristi continues. "You have to market it but not treat it as gimmick, or it won't be respected. Even now, the Jamaican people don't glimpse what Bob did. If they did, they wouldn't say tourism is Jamaica's biggest income."

BISHOPS LOOK TO 'REACH THE WORLD' ON HOMELAND

(Continued from page 10)

tunes, while brother Mark wrote seven of the set's 10 tracks.

The title cut is prefaced by a segment that includes snippets from radio stations around the world featuring greetings and comments from people in other countries. "I was a little bit worried," Kenny Bishop says. "I thought it was a good idea, but I thought it went a little long... But it's kind of catchy, and we're getting good response from people who've heard it."

The new album features several traditional Southern gospel tunes, but the Bishops also push the envelope a bit on such songs as the Caribbean-flavored "Something New Under The Son." "We've heard that as far as Southern gospel music is concerned, vanilla is best," Bishop says, "that if you put vanilla out there everyone will enjoy it and no one will be offended."

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But Bishop feels people want a little variety. Statistics may show vanilla ice cream to be a best seller, but people always want to add something to it—be it chocolate, caramel, or sprinkles. "Most folks won't eat just plain vanilla. They dress it up, and that's what we want to do," he says.

Bishop says the group is fortunate in that its audience has been accepting and grown with the act. "We've always tried to be very honest, not only with everybody else, but honest with ourselves. We know who we are, and our background is the acoustic, bluegrass, or mountain kind of music, and we are going to try to remain true to that."

One of the ways the Bishops have remained true to their Kentucky roots is by releasing two a cappella albums—"Front Porch Collection" and "Front Porch Collection, Vol. 2" (for the Eddie Crook and Homeland labels, respectively). "We've been singing front-porch music longer than anything else," Bishop says. "That's literally where we started singing, was on our front porch, with no instruments."

Bishop says the "Front Porch" albums get such positive response that the act plans to do another one, but

before that, its next special project will likely be another Christmas album.

For the next few months, the band will be busy touring and promoting "Reach The World." Part of the plan includes a special event dubbed "The Bishops Reach The World Starting At Home," which involves the group performing at the Galilean Children's Home in Liberty, Ky., a home for underprivileged children started by Jerry and Sandy Tucker. The Bishops are big supporters of the home and frequently do benefit concerts.

Plans are also in the works for a special promotional cassette featuring the children's choir from the Galilean Home, which can be used to raise money for the facility. The project will also feature special appearances by Southern gospel acts.

The Bishops' live shows are a major part of their appeal. David Womack, owner of KPYN, a 50,000-watt Southern gospel station in Atlanta, Texas, recently saw the Bishops perform in Texarkana, on the Texas/Arkansas border, and says if crowd response is any indication, the new album should fare extremely well.

"Everything they did was just knocking the crowd dead," he says. "They had good crowds around their autograph table at intermission, and the people loved them all, especially Kenny. He's the most outgoing member of the group."

Todd Payne, Homeland executive VP of A&R, predicts the new album could be the group's most successful yet. "Their father has a lot of good experience behind him, and his two young sons are following in his footsteps, but yet they are taking a '90s approach to it, and it's a real good blend," he says.

According to Payne, the label originally planned to release the album in January, but retailers wanted the project for the holiday season, so it was moved up. In addition to pushing the project to such Christian retail outlets as the Family Christian Stores chain,

Payne says that the label is also working on promotions geared toward general-market retailers.

The second phase of the marketing campaign will kick off in January and involve the Bishops making in-store appearances at retail locations across the country while on tour. The group is also scheduled to appear in January at Nashville's Christian Booksellers Assn. Expo. Additionally, Homeland plans to issue phone cards as promotional items that will urge people to "reach the world and tell people about Jesus."

Point-of-purchase materials at retail will include posters and flats.

SESAC AWARDS

(Continued from page 10)

senters. Carlisle's song of the year award was presented by Nashville-based senior director of writer/publisher relations Rebecca Palmer Brown.

The complete list of writer, song, and publisher national performance winners are as follows:

Roosevelt Harrell (aka Bink), "Don't Leave" and "Beasts From The East" (One Shot Deal Muzak); Kenneth Paden, "Hold On Help Is On The Way" (Arisav Music); Michelle Williams, "The Love Scene" and "Don't Wanna Be A Player" (1972 Music and Foray Music/EMI); and Sander Selover, "Where's The Love" (Sandblaster Music, PolyGram International Tunes).

Also, Denny Jiosa, "Lights Of The City" (That's That Music, D.A.M.I.); Warren Hill, "U R The 1" (Never Been Warren Music); Geri Allen, album, "Eyes In The Back Of Your Head" (Pacific Wind Music); Don Braden, album, "The Voice Of The Saxophone" (Creative Perspective Music); Jim Brickman, "Valentine" and "You Never Know" (Brickman Arrangement, Swimmer Music); Bob Dylan, "To Make You Feel My Love," and album, "Time Out Of Mind," (Special Rider Music); and Bob Carlisle, "Butterfly Kisses" (Diadem Music).

A&M'S ADAMS REVISITS OLD HITS

(Continued from page 12)

Following that, Adams plans to play theater shows, accompanied only by a guitarist, in four cities. There are also tentative plans to replicate the "Unplugged" performance, complete with strings, somewhere "warm and inviting in the U.S." this winter, says Cafaro.

International plans call for A&M to ship close to 1 million units, says Martin Kierszenbaum, A&M's VP of International (U.S.). "We sold 3½ million copies of '18 'Til I Die,' internationally, so I don't think we're in a point where we need to reposition him."

Tying in Adams' global stardom with MTV's virtually ubiquitous world presence seems perfect to Kierszenbaum. "They're good partners to be involved with," he says. "'Unplugged' is a unique entity that is a trademark unto itself. Bryan's also brought something to the 'Unplugged' genre in terms of being really progressive with his arrange-

ments."

The "Unplugged" special debuts Nov. 29 on MTV in the U.S. Other air dates are Dec. 6 on MTV Europe, Dec. 10 on MTV Latino, and Dec. 26 on MTV Australia.

Outside of North America, Adams' "Unplugged" album will come out Dec. 1. Adams began a promotional European tour Nov. 18 that lasts until Dec. 7 and includes a performance Saturday (22) in a small club in Milan.

A return to his native Canada (Adams lives in London) is slated for Dec. 15-16. He'll return to Europe in January for a two-week concert tour with a full band, and then he is tentatively slated to go to Australia in February or March.

Not surprisingly, MTV had been after Adams for some time to tape an episode of "Unplugged."

"We'd asked him, and he's never felt ready until now," says Alex Coletti, producer of the MTV pro-

gram. "We knew it wasn't just about the olden days; it was about the future as well. I don't think we were too concerned about his [current] record sales; we were looking at does he have the songs. Can he pull it off? The rearrangements are great, the instrumentation is great. His voice live is flawless. 'Unplugged' is really a good environment for him."

For A&M, the idea was a natural. "He's the consummate rock'n'roll performer," Cafaro says. "This was a great way to get him back in the saddle and set the tone for his next album."

Adams enlisted Patrick Leonard, whom he knew only through Madonna's "Live To Tell," to produce the album and help him find new ways to play old songs. They connected with composer/arranger Michael Kamen, who conducted a 16-piece orchestra from the Juilliard School for the taping.

Songs that were up to a new arrangement became fairly apparent after a little tinkering, says Adams. "If it didn't work, we got rid of it. The list of songs became very natural. I wanted it to be really easy to listen to."

However, not every song was suitable for revision. "Originally, we tried to do a really stripped-down version of 'Everything I Do (I Do It For You)' with just me and a cello. And it sounded like a funeral parlor. It sounded morose, so we decided not to do it," Adams says.

Recasting the songs has made Adams feel differently about his art. "I think this is the best thing I've done. It's made me rethink the whole recording process," he says. "This whole thing about getting back to my roots is really a good idea. Why do I spend such a long time in the studio?"

Adams enjoyed his work with Leonard so much that the two are thinking about collaborating on Adams' next studio album. However, Adams doesn't rule out the idea of eventually working again with his longtime producer, Mutt Lange. "I'd love to work with Mutt again. I may again, I don't know, but I'm not going to record in the same way [over such a long period]. There's no point. I don't know if you get much more out of it."

Adams, who has written a number of songs for the new album, has been on A&M for his entire 15-year solo career. And despite the U.S. dip on "18 'Til I Die," he's grateful for the label's support. "They were the only company that would sign me in the beginning," he says. "They were able to stick with the early albums when I didn't know what I was doing. They always backed my concepts, even when some of things left them scratching their heads."

While Adams clearly isn't happy that America seems to have backed away from his rock-leaning songs—and, as he notes, from male solo artists altogether—he can't get too worked up about it. "It's all about ebbs and flows. If you start to get [upset] about it, you'd get freaked out. Even if the tide doesn't swing back around, I can tour the rest of the world. If it happens again in America, great."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

ELICOTT CITY, MD.: "Promising" is a strange adjective to apply to a performer who has been plying his trade in studios and on stages from coast to coast for more than two decades. Not that Slim Man (aka Tim Camp) hasn't made waves over that 20-year period; in fact, his East Coast reputation was built on the foundation of noted mid-Atlantic rock group Bootcamp. But it was the call of jazz that marked the auspicious relaunching of a career that took root in R&B and rock 'n' roll. "I started out with the intention of being an R&B/jazz-type artist," the vocalist/instrumentalist claims. "The whole rock'n'roll thing was a fluke, brought about because punk was exploding and a guy from an independent label told me that was the way to go. So I just wrote screaming rock'n'roll for a while." After years of coming within inches of major-label reach (Bootcamp was a finalist in the long-gone MTV

Basement Band contest, as well), Camp refocused his musical attention back to the jazz arena and is subsequently enjoying the biggest success of his career. Camp formed GES Records in 1995 and released his first Slim Man disc, "End Of The Rainbow," which Camp says has sold 20,000 copies. A single from the album, "Faith In Us," received national airplay, and Camp was able to parlay the achievement into nearly two years' worth of touring. **Herb Alpert**, **Dave Koz**, **the Yellowjackets**, **George Benson**, **Boney James**, and **Foreplay** are among the many acts with whom Slim has shared stages. The second release, last year's "Closer To Paradise," added 15,000 units to his impressive sales numbers. Still, it is Slim Man's latest release, "Secret Rendezvous," that may be his most remarkable recorded accomplishment. Available since this past spring and with more than 5,000 units already sold, "Secret Rendezvous" marks the first time Slim has worked with an outside producer (Grammy Award winner **Carl Griffin**). Guests include **Rod Stewart/Sade**, trumpeter **Rick Braun** and Special EFX guitarist **Chieli Minucci**. Contact Gail Summer at GES at 410-750-0540.

J. DOUG GILL

TAMPA, FLA.: He was insurgent country before insurgent country was cool. **Ronny Elliott** has been picking and strumming around Florida's West Coast scene since 1967, when he opened for **Jimi Hendrix** in a band called **Your Local Bear**; at that time, the paper called him country rock 'n' roll. Finally, putting out his own album after releases on various indie labels, **Ronny Elliott & the Nationals** fit a comfortable roots-rock niche, flirting with folk, pop, country, and a bit of Latin rhythm, with an emphasis on smart and sharp songwriting. Imaginative song titles include "Toulouse Lautrec On A Bad Night In Paris" (a Euro tale), "Tell The King The Killer's Here" (a meeting of the minds who founded rock), and the humorous "Too Lazy To Learn To Dance." The album has already sold several hundred copies, according to Elliott, and is receiving airplay on Tampa's WMNF. Elliott has recently opened for **Joe Ely**, **Jimmy LaFave**, **NRBQ**, **Jeff Healey**, and **Better Than Ezra**. Contact Elliott at 813-254-5388.

SANDRA SCHULMAN



ELLIOTT

BOSTON: In a city saturated with singer-songwriters, it often takes an industrious, imaginative approach to market one's talents, and that's exactly what folk artist **Sara Wheeler** has done over the last five years. She started her own company, Mach Speed Productions, on which she has released her four albums. Wheeler has also toured constantly, hitting clubs and colleges and taking her show overseas to Japan. All this is enhanced by the fact that Wheeler is such a remarkable talent. She has a lovely lilting voice; she writes complex, textured songs; and she is an accomplished guitarist and pianist. Recently, the singer rereleased 1995's "Angels Stride" to accompany her rich solo acoustic disc, "Tree," issued earlier this year. Balancing her artistic muse with her business sense has kept her career afloat. "Keeping the rights to my music has been important for me because it has allowed me to make a living from my music," she says. Wheeler is in the process of recording a new album, which she says will "be in a more rock style than anything I've done before." She credits the local folk scene—she has headlined all the clubs and coffeehouses, including the legendary Passim—as a nurturing environment. One of the hardest-working performers in Boston, she says the other boost to her career has been playing the college market. "Playing clubs is fine, but playing at colleges has been very, very important in selling records and getting my music heard." Contact Wheeler at 617-562-2410.

KEN CAPOBIANCO

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
				NOVEMBER 29, 1997
1	1	21	ROBYN	RCA 67477 (10.98/16.98) ★★★★ NO. 1 ★★★
2	3	18	MICHAEL PETERSON	REPRISE 46618/WARNER BROS. (10.98/16.98)
3	15	4	SANDI PATTY	WORD 68583/EPIC (10.98 EQ/16.98)
4	7	22	BLINK 182	CARGO 11624*/MCA (8.98/12.98)
5	8	28	ALLURE	TRACK MASTERS/CRAVE 67848/EPIC (10.98 EQ/16.98)
6	9	8	ALEJANDRO FERNANDEZ	SONY LATIN 82446/SONY (9.98 EQ/14.98)
7	6	8	THE KINLEYS	EPIC 67965 (10.98 EQ/16.98)
8	NEW ▶		FIVE IRON FRENZY	5 MINUTE WALKS/MARVELLOUS 46815/WARNER RESOUND (10.98/15.98)
9	5	3	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE	NEW LIFE 43106/VERITY (10.98/16.98)
10	4	2	CHRISTION	ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/7.98)
11	10	8	SOMETHIN' FOR THE PEOPLE	WARNER BROS. 46753 (9.98/15.98)
12	2	2	MIC GERONIMO	BLUNT 4930*/TVT (10.98/16.98)
13	ZB	3	RAY BOLTZ	WORD 68512/EPIC (10.98 EQ/16.98)
14	12	3	WILL DOWNING	MERCURY 536350 (10.98 EQ/16.98)
15	20	3	MARCY PLAYGROUND	CAPITOL 53569 (6.98/9.98)
16	17	25	OUR LADY PEACE	COLUMBIA 67940 (10.98 EQ/16.98)
17	14	7	NEXT	ARISTA 18973 (10.98/15.98)
18	11	3	G. LOVE & SPECIAL SAUCE	OKeh 67784/EPIC (10.98 EQ/16.98)
19	13	11	BIG BUB	KEDAR 53074*/UNIVERSAL (10.98/16.98)
20	18	27	LEE ANN WOMACK	DECCA 11585/MCA NASHVILLE (10.98/15.98)
21	16	10	CHELY WRIGHT	MCA NASHVILLE 70003 (10.98/16.98)
22	25	67	JACI VELASQUEZ	MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)
23	23	2	KAREN CLARK-SHEARD	ISLAND 524397 (10.98/17.98)
24	RE-ENTRY		BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/MONESUCH 79478/AG (16.98 CD)
25	19	38	SNEAKER PIMPS	CLEAN UP 42587/VIRGIN (10.98/15.98)

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. □ Albums with the greatest sales gains. © 1997, Billboard/BPI Communications.

26	21	46	BARENAKED LADIES	REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
27	22	6	ANDREA BOCELLI	PHILIPS 539207 (10.98/16.98)	ROMANZA
28	26	4	GRUPO LIMITE	POLYGRAM LATINO 539331 (8.98/14.98)	SENTIMENTO
29	50	10	THE GATHER VOCAL BAND	SPRING HILL 25407 (10.98/15.98)	LOVIN' GOD & LOVIN' EACH OTHER
30	46	2	UNCLE SAM	STONECREEK 67731*/EPIC (10.98 EQ/16.98)	UNCLE SAM
31	NEW ▶		DIAMOND	MERCURY 534900* (10.98 EQ/16.98)	HATRED, PASSION AND INFIDELITY
32	31	4	ROY D. MERCER	CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG A BOY ARE YA? VOLUME 3
33	RE-ENTRY		RICH MULLINS	REUNION 16205/ARISTA (9.98/15.98)	SONGS
34	36	2	PLANKEYE	BECK 17405 (10.98/15.98)	THE ONE AND ONLY
35	27	13	JIMMIE'S CHICKEN SHACK	ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
36	29	16	98 DEGREES	MOTOWN 530796 (6.98/10.98)	98 DEGREES
37	NEW ▶		REBECCA ST. JAMES	FOREFRONT 25176 (10.98/16.98)	CHRISTMAS
38	RE-ENTRY		THE SUPERTONES	BECK 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
39	RE-ENTRY		OUNDS OF BLACKNESS	PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
40	40	12	DIANA KRALL	IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
41	32	7	SIXPENCE NONE THE RICHER	SCOUNT 7032/WORD (10.98/15.98)	SIXPENCE NONE THE RICHER
42	33	32	DAFT PUNK	SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
43	38	20	LIMP BIZKIT	FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
44	45	11	OLIVE	RCA 67507 (10.98/16.98)	EXTRA VIRGIN
45	44	8	CORNERSHOP	LUKA BOP 46576/WARNER BROS. (15.98 CD)	WHEN I WAS BORN FOR THE 7TH TIME
46	NEW ▶		RON KENOLY	HOSENNA/WORD 68574/EPIC (10.98 EQ/15.98)	HIGH PLACES: THE BEST OF RON KENOLY
47	47	7	CRISTIAN	ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI
48	NEW ▶		THE MARTINS	SPRING HILL 5422/CHORDANT (10.98/15.98)	LIGHT OF THE WORLD
49	NEW ▶		PAUL BRANDT	REPRISE 46635/WARNER BROS. (10.98/16.98)	OUTSIDE THE FRAME
50	41	18	TRIO	CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA

POPULAR UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

SHOWING PROMISE: Jade Tree rock outfit the Promise Ring has become a noted favorite with college audiences over the last two years with two 7-inches—each of which has sold in excess of 8,000 units—and

The release of its first full-length, "Nothing Feels Good," which the band recorded in June under the watchful eye of producer J. Robbins and mixers Stuart Sikes, Doug Easley, and David McCain, has likewise reacted well at the college level.

In addition to a remarkable college radio showing and widespread fanzine coverage, the Promise Ring is now breaking through to mainstream press such as *Spin*.

One of the act's fans, video director Darren Doane (Blink 182, MxPx, Descendents), directed two videos for the album cut "Why Did Ever We Meet," one of which he shot for free as a concept project.

The Promise Ring plays Sunday (23) at No Life Records in Los Angeles.

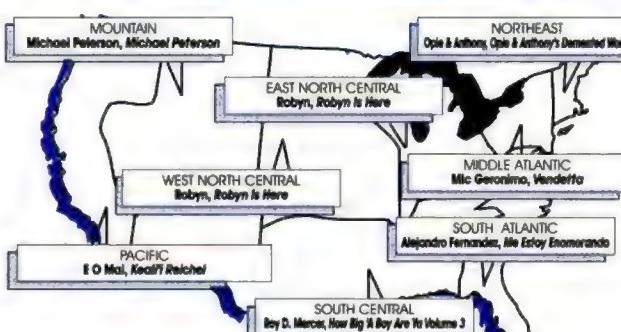
LUKE'S LINEAGE: "Luke," the solo debut by Steve Lukather, a five-time Grammy-winner and guitarist for '80s rock group Toto, was released Oct. 28 on Miramar Recordings.

In addition to his Toto production credits, Lukather has written with and/or produced such artists as Lionel Richie, Richard



Heaven Sent. RCA Victor Swedish songstress Lisa Ekdahl's self-titled debut album sold 450,000 copies in her home country of Sweden, according to the label. Her third album and first English-language release, "When Did You Leave Heaven," bowed here Oct. 28. The collection of ballads has shipped to jazz, college, and public radio and will be placed in Borders Books & Music listening stations in January.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

- | | |
|---|--|
| EAST NORTH CENTRAL | SOUTH ATLANTIC |
| 1. Robyn Robyn Is Here | 1. Alejandro Fernandez Me Estoy Enamorando |
| 2. Michael Peterson Michael Peterson | 2. Will Downing Invitation Only |
| 3. Our Lady Peace Clumsy | 3. Michael Peterson Michael Peterson |
| 4. Barenailed Ladies Rock Spectacle | 4. Robyn Robyn Is Here |
| 5. The Kinleys Just Between You And Me | 5. Allium Acute |
| 6. Mic Geronimo Invitation Only | 6. Opie & Anthony Chair Featuring John P. Kee Strength |
| 7. Christian Ghetto Cyrano | 7. The Kinleys Just Between You And Me |
| 8. Somethin' For The People That Time It's Personal | 8. Big Bush Timesless |
| 9. Big Bub Timeless | 9. Mic Geronimo Micella |
| 10. Lee Ann Womack Lee Ann Womack | 10. Christian Ghetto Cyrano |

Marx, Chicago, and Donna Summer.

He also worked on Jeff Beck's forthcoming album and Spinal Tap classics like "World Without Heroes" and "Break Like The Wind."

CLUB KIDS: When Peter Mantas, founder of Asbury Park, N.J.-based Airplay Label, came across power pop quartet Evelyn Forever, he brought on the young group as the label's first signing.

Soon he had the band opening for the more established modern rock acts that passed through the Saint, a local club in which Mantas is a partner.

With the release this fall of the band's appropriately-titled "Nightclub Jitters," modern rock stations WHTG Monmouth County, N.J., and WOSC Ocean City, Md., began playing the album cut "Rock N' Roll Girl."

That track will be followed Dec. 1 with the shipment of the act's next single, "What I Need."

Forthcoming gigs for the band include a Dec. 5 show at the Middle East club in Boston, followed by a Dec. 12 showing at WHTG's New Jersey's Snowball festival at

the Paramount Theater in Asbury Park. On Dec. 26, the band plays New York's Mercury Lounge.

ROADWORK: Hair Of The Dog, whose single "Cadillac Jack" began to get picked up by secondary and tertiary



Musical Chairs. Fluorescein's super new Geffen release, "High Contrast Comedown," drops Jan. 13. Before the act settled into its current lineup with Joey Rubenstein, Mark Higa, and Rocco Bidlofski, singer/songwriter Greg Mora had laid down most of the tracks on the album, enlisting the help of friends and playing bass and guitar himself.

mainstream rock outlets after getting play on WZZQ Terre Haute, Ind., is wrapping up opening dates for Ratt. The band plays Saturday (29) at the House of Blues in Orlando, Fla. The group's self-titled album was released on L.A.-based SEG Records.

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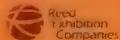
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Redding's 'Love Songs' On Rhino Set Follows Successful Aretha Compilation

■ BY SHAWNEE SMITH

NEW YORK—In the tradition of last year's "Aretha Franklin: Love Songs" compilation, Rhino Records is putting out "Otis Redding: Love Songs" Jan. 13.

"The [Franklin] set did so well with consumers, we wanted to continue the tradition," says Emily Cagan, the set's product manager at Rhino. "With Otis Redding being the love man, we figured he would be the best person to continue the 'Love Songs' tradition with. He's a wonderful singer."

Redding "is the only logical person to [be the subject of] the next compilation, because he and Aretha were contemporaries," says journalist David Nathan, who wrote the liner notes for

Girls Choir Of Harlem Makes Its Debut At Lincoln Center

NEW YORK—Twenty-nine years after the Boys Choir of Harlem made its debut, the Boys Choir of Harlem Inc. is debuting the group's female counterpart, the Girls Choir of Harlem, with a concert Sunday (23) at Lincoln Center's Alice Tully Hall here.

"The girls' choir was originally started in 1979," says Horace Turnbull, executive VP of operations and external affairs at the Boys Choir of Harlem Inc. "But a few of those years, it was not in existence because of financial constraints. But in 1988 it was reconstituted, and in 1993 we hired a full-time person to direct them."

Now in full swing under the direction of Lorna Myers, the choir's Lincoln Center concert will feature "Voices From The Light," a commissioned piece by composer Dorothy Rudd Moore, and classical, spiritual, and gospel works.

"The major premise of the performance is to motivate the girls by allowing them to go out, perform, and gain [onstage] self-esteem," says Turnbull. "All the hard work they put in must be rewarded by allowing them to present their music to the public."

The Lincoln Center performance

the project and is a Billboard contributor. "They were some of the top singers in the golden age of soul. And when you think about it, 'Respect' is not Aretha. It is Otis, because it is his song. He wrote and recorded it before she did."

"Otis Redding: Love Songs" includes 16 of his ballads and romantic love songs, all of which have held positions on various Billboard charts.

Rhino has already released two Otis Redding greatest-hits sets, which have sold a total of 500,000 units, according to Cagan. The label owns both Redding's and Franklin's catalogs.

"He's been one of our top sellers," says Cagan. "That's part of the reason why we decided to do the best of his love-song titles."

"It is a compilation, not a greatest hits, because it is a mixture of album tracks and hit singles that typify Otis Redding's approach to music, to love songs, whether it was original or just a cover," says Nathan.

will feature 55 members of the girls' concert choir. The entire choir of 200 has members at various training levels. As each member progresses through voice and instrument training, they move into the concert choir.

The members of the choir are in grades 4-12 and attend the Choir Acad-



GIRLS CHOIR OF HARLEM

emy at 2005 Madison Ave. in Harlem.

"You don't do one without the other," says Turnbull of the complementary roles of choir and school. "It's not a choir and a school; it's one organization whose focus is to develop these young people. We try to develop them as musicians and get them used to the attention while we teach them social skills, develop their self-esteem, and prepare them for college and life."

At the fully accredited school, the members are trained in voice, instruments, academic subjects, and choir rehearsals. Tutoring is also available before the after-school rehearsals begin. A typical day for the singers, according to Turnbull, runs from 8 a.m. to 6 p.m.

The members also attend a three-week summer program at the academy and a two-week program at Hartwick College in Oneonta, N.Y., that hones the girls' musical skills and prepares the students for the expectations of the upcoming school year. The programs

(Continued on page 21)

Rhino, he continues, "is not looking at the hardcore Otis Redding fans [with this project]; they would already have the boxed sets. [It is for] the consumers who are aware of him, who know enough of his music but not enough to spend money on the boxed sets."

The set includes gems penned by Redding like "Love Man," "I've Been Loving You Too Long (To Stop Now)," and "My Lover's Prayer" and songs penned by others like "Try A Little Tenderness," "Your Love Has Lifted Me Higher And Higher," and "My Girl."

"When you heard [Otis] sing, you

had no doubt that he had either been

through or knew about the experience.

(Continued on page 21)



Much Obliged. MCA recording artist Mary J. Blige recently accepted an award signifying sales of more than 2 million copies of her latest album, "Share My World." The award was presented backstage following Blige's Sept. 12 concert at New York's Madison Square Garden. Pictured, from left, are Abby Konowitch, executive VP of MCA Records; Jay Bobberg, president of MCA; Ashley Fox, president of R&B marketing at MCA; Blige; and Ken Wilson, president of R&B music at MCA.

Former A&M Executive Cleared Of Sexual-Assault Charges; Temptations Update

This column was prepared by guest columnist Janine Coveney, managing editor of R&B Airplay Monitor.

IT'S A RELATIONSHIP I never should have had. I don't want to elaborate about it because it's been a traumatic experience," says Roland Edison, former VP of urban promotion for A&M and now an independent promotion and marketing consultant. "But God is good; he's brought me through this. I know now that it was a bad situation."

Edison has been cleared of sexual-assault charges filed against him by a former employee in June. He was subsequently released from his A&M post in July.

Published reports and industry scuttlebutt painted a colorful picture of what happened to the exec June 8, which led to his dismissal. Edison had gone to Dallas to meet with one of his regionals and other A&M reps; on the evening of June 8 he allegedly met in a hotel room with the female regional, a woman with whom the married Edison admits to having had a physical relationship. According to the complaint the woman later filed with Dallas police, Edison allegedly made aggressive sexual advances and then raped her. Edison was arrested and taken to Dallas County jail; he was released the next day on \$5,000 bond.

After a thorough investigation, the Crimes Against Persons Division of the Dallas police's Investigation Team has determined that there is not sufficient evidence to press the matter further. Edison's Dallas attorney, Kenneth Witherspoon, is working to have the arrest expunged from the records. In an exclusive interview with Billboard, Edison declined to discuss details of the incident and will only say he's glad it's now behind him.

"I believe that it was a divine intervention," Edison says. "It was for me to really stop and take a good look at myself and see how blessed I've been . . . In getting caught up in the industry, the glamour of it, we tend to forget to have our conversations with God; sometimes he has to reach back at us and make us realize how we got there."

Of the young woman, he says, "I haven't tried to reach out to her. It's not because I hate her or anything; I have no hatred or malice whatsoever. I pray for her just as I pray for myself; I feel that that was it, and we all have to move on."

Edison has relocated to Louisiana and is consulting for Hot Box Records, which is close to securing a national distribution deal. Its first release is "Black Men Get Ready,"

a single by three-man Lafayette group Skin Tone, to bow in conjunction with next year's Martin Luther King Jr. holiday.

The label will also produce rapper Lejiti and several gospel-oriented projects. Edison started his career as a retail merchandiser in Dallas, joined RCA in 1978, and worked his way up from local to regional to national promotion at that company, then moved on to Virgin, Scotti Bros., and finally A&M.

Putting the Dallas incident behind him, Edison says he looks forward to working with other independent projects and doesn't rule out the possibility of returning to the major-label world.

"I still have great love for the industry as a whole, so I'm torn between [independent and major labels]," he says. "When I left A&M, I left it in a good position at the time. We were the No. 1 adult label at Airplay Monitor [in 1996, for Mint Condition's 'What Kind Of Man Would I Be']; we had various No. 1 and top 10 records by Mint Condition, Ann Nesby, Aaron Neville, and Shawn Stockman. We actually delivered Mint Condition their first gold album in a 12-month period—they had other albums that went gold over several years . . . We weren't as large a staff as we would have liked to have been, we didn't have the financial resources, but we made some big strides. I feel that I'm not finished. So would I go back in the industry as an executive? The possibility is there if I was approached and it made sense. The opportunity to be a consultant and entrepreneur is something I always thought of as well. But I don't think I was truly finished at being the executive I was working toward becoming."

TEMPTATIONS SPAT II: Last issue, I reported that original Temptation Otis Williams and one-time lead singer Dennis Edwards were in a legal battle over the right to use the name "the Temptations" in performance. Temptations manager Shelley Berger contend that Edwards had not responded in time to the judge's order to file a response to the complaint. But, according to Terrence Rader, attorney for Edwards, the Los Angeles County District Court already has Edwards' response on file, and the order of a 15-day response was a legal technicality after the default had been set aside.

(Continued on page 21)

FOR THE RECORD

In last issue's story about songwriter/producer Daryl Simmons (Billboard, Nov. 22), Denise Weathersby of Warner/Chappell Music was misquoted. The quote should have read, "The success is showing in the last three to four years, when he's had three No. 1 singles, two of which he wrote 100%: Dru Hill's 'Never Make A Promise' and the Monica song 'Why I Love You So Much.'"

(Continued on page 21)



**DATU FAISON'S
RHYTHM
SECTION™**

LIMITLESS: It didn't take a fortuneteller to know that Mystikal's latest set, "Unpredictable" (No Limit/Jive), would wear the No. 1 crown on Top R&B Albums, where it also captures Greatest Gainer for a 49-1 leap after last issue's early entry. With 294 Broadcast Data Systems (BDS)-monitored spins, the album's first radio track, "Ain't No Limit," sits at No. 33 on the Rap Airplay chart in sister publication R&B Airplay Monitor. That amount of airplay surely doesn't explain the 156,500 units the album sold at the full SoundScan panel, good for a No. 3 debut on The Billboard 200. What does explain that sales success is Master P, whose No Limit label lent an aggressive marketing and promotion hand to the fellow New Orleans artist. No Limit is credited on the product, although Mystikal is signed directly to Jive. According to SoundScan, the largest sales markets were Atlanta (7,000), Dallas (6,000), and New Orleans (5,000). Mystikal's last album, "The Mind Of Mystikal" (Big Boy/Jive), was released independently before being picked up by Jive in February 1995. It sold 11,000 units during its first week of major distribution.

OH, TYRONE: Erykah Badu's latest radio track, "Tyrone" (Kedar/Universal), from her new live set, has taken radio by storm with 46.2 million listener impressions. The tune also ranks No. 1 on Hot R&B Airplay and is receiving support on 103 of our 105-station R&B radio panel. The tune sets a career benchmark for Badu in terms of audience, beating out the 45.9 million-listener mark set by "On & On." If the track were released commercially, "Tyrone" would only need to sell about 15,000 units to debut at No. 1 on Hot R&B Singles and would rank in the top 10 based solely on airplay. The new set joins the Top R&B Albums list at No. 73 due to street-date violations, a fate usually reserved for rap acts. "Tyrone" also is the most-played song in terms of detections and sits at No. 1 on R&B Monitor's National Airplay chart with 3,068 plays and moves 3-1 on Monitor's R&B Mainstream chart for the BDS week ending Nov. 16.

SOUND ADVICE: After 16 weeks on Top R&B Albums, "Time For Healing" by Sounds Of Blackness (Perspective/A&M) sees a 50% sales rebound, landing the act the Pacesetter trophy for its 82-53 move. Airplay for the non-commercially available radio track "Hold On (Change Is Comin')" picked up by 14% as five new stations came on board. "Hold On" moves 45-40 on Hot R&B Airplay with 74 total R&B supporters . . . Next issue, Puff Daddy's "Been Around The World" (Bad Boy/Arista) will make its entry on Hot R&B Singles. The B-side of that single sports a Shot-Callers rock remix of "It's All About The Benjamins," featuring rockers Dave Grohl, Rob Zombie, and Bad Boy's Fuzz Bubble. The track is already receiving airplay at R&B and modern rock outlets, and the remix video will likely be an MTV favorite. Since "Been Around" and "The Benjamins" are at Nos. 34 and 39, respectively, on Hot R&B Airplay, they will both be listed on the overall chart. Given that airplay of the rock remix will be merged with that of the original version, "The Benjamins" could become the A-side as airplay increases.

BUBBLING UNDER HOT R&B SINGLES

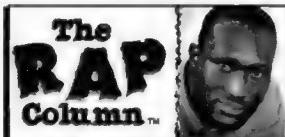
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	4	4	DO IT ON THE UPSIDE	K-BALL (WARNER BROS.)
2	2	3	TEAR DA CLUB UP '97	THREE 6 MAFIA (RELATIVITY)
3	1	9	WAIT A WHILE	ERICA YANCEY (RCA)
4	5	4	WHAT U GOTTA SAY	RODNEY D (NEW QUEST/DPH/LIGHTYEAR)
5	10	2	IT'S RAINING MEN...THE SEQUEL	MARTHA WASH FEAT. RUPAUL (LOGIC)
6	6	2	I'M THINKIN'	CARL HENRY (MC MUSIC)
7	7	7	HOLIDAY	WITHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)
8	13	8	PARTY PEOPLE	GP WU (MCA)
9	9	8	BE MY PRIVATE DANCER	THE 2 LIVE CREW (ULI JOE)
10	8	3	PAPI CHULO	FUNCOKE FOR DAZ DILLINGER AND COBRA RED (BLAZ HAZE)
11	—	1	JUST BECAUSE	SHAQUEEN (MIGHTY/WILD PITCH)
12	—	1	SOAK-N-WET	THE TRUE SOUL (BUCHINAH/WILMICK)
13	20	2	PUFF IN...GOT TO GIVE IT UP	RUSCOLA FEAT. BUZ (ROME/ALEXIA/CHIBIANA)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

Puffy Does His Thing On 'Roxanne'

A PUFFY/STING THING: On Tuesday (25), A&M Records releases "The Very Best Of Sting And The Police," a greatest-hits package celebrating the 20th anniversary of the Police's arrival on Planet Pop. It features 14



by Havelock Nelson

finely crafted songs from the catalog of the group, which also included Stewart Copeland and Andy Summers.

The song chosen to introduce the set is the hot hop-and-drop remix of "Roxanne" by Bad Boy Entertainment's Stevie J. and Sean "Puff



SEAN "PUFFY" COMBS & STING

Daddy" Combs. The jam features a rap from Pras of the Grammy-winning, platinum-selling Fugees; samples the fantastic electric guitar line from Kool & the Gang's "Kools Back Again"; and scratches in the Full Force-harmonized chorus from UTFO's classic "Roxanne Roxanne." It also includes warm synth steam and deep-fried (greasy yet crunchy) machine beats.

In its original form, the tune rose to No. 32 on Billboard's Hot 100 chart in 1979. And judging from the early response the update is receiving, "Roxanne" will again see big chart success.

For the week ending Nov. 16, it picked up 378 spins from 52 mainstream R&B radio stations and 396 spins at 42 rhythm-crossover stations.

Dave Rosas, A&M's VP of urban promotion, says, "There's such a big buzz on 'Roxanne' because, with Puffy being so hot now, anything he touches becomes viable in the urban world. His bringing Pras in took it to the next level." Among the stations that jump-started the jam are WOWI Norfolk, Va.; WJMX Greensboro, S.C., and WPHI Philadelphia.

Puff Daddy's association with Sting started earlier this year when he sampled and looped the Police's "Every Breath You Take" for "I'll Be

(Continued on next page)

Billboard

Hot Rap Singles

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST
1	1	1	5	FEEL SO GOOD (FROM "MONEY TALKS") • MASE (C) ID: BAD BOY 79122-ARISTA 5 weeks at No. 1
2	2	2	4	MOURN YOU TIL I JOIN YOU • NAUGHTY BY NATURE (C) ID: (T) TOMMY BOY 7427
3	5	7	5	I'M NOT A PLAYER • BIG PUNISHER (C) ID: (T) LOUD 4410-RCGA
4	5	3	7	IF I COULD TEACH THE WORLD • BONE THUGS-N-HARMONY (C) ID: RJH-LESS 5344-RELATIVITY
5	1	5	13	I MISS MY HOMIES • MASTER P FEAT. PIMP C AND THE SHOCKER (C) ID: (T) 525290-PRIORITY
6	4	2	20	UP JUMPS DA BOOGIE • MAGOO AND TIMBALAND (C) ID: BLAKGRDN/NO ATLANTIC 9801-BAG
7	9	10	7	MAN BEHIND THE MUSIC • QUEEN PEN FEAT. TEDDY RILEY (C) ID: (T) MAN 8-12G/INTERSCOPE
8	7	6	15	BACKYARD BOOGIE • MACK 10 (C) ID: (T) 5-PRIORITY 10-10A
				GREATEST GAINER • E-A-SKI FEATURING MONTELL JORDAN (C) ID: (T) RELATIVITY 1643
9	12	--	2	SHOWDOWN • THE BEATNUTS (C) ID: (T) 5-RELATIVITY 1646
10	8	9	22	NOT TONIGHT FROM "NOTHING TO LOSE" ▲ (C) ID: (T) 5-NAZ 5849-1-JET EYE/MAD ELLIOTT/ANGE MARTINEZ (C) ID: (T) X-NEADEAST/BAD BOY 9801-LANG
11	16	16	6	THE BREAKS • NANADAN FEATURING KURTIS BLOW (C) ID: (T) REPRISE 17310-WARNER BROS.
12	14	15	11	OFF THE BOOKS • THE BEATNUTS (C) ID: (T) 5-RELATIVITY 1646
13	13	14	25	I'LL BE MISSING YOU ▲ • PUFF DADDY & FAITH EVANS (FEAT. 112) (M) ID: (T) BAD BOY 79097-ARISTA
14	10	8	11	AVENUES (FROM "MONEY TALKS") • REFUGEE CAMP ALL STARS FEAT PRAS (WITH KY-MANI) (C) ID: (T) ARISTA 13421
15	11	12	18	NO MONEY NO PROBLEMS ▲ • THE NOTORIOUS B.I.G. FEAT PUFF DADDY & MASE (C) ID: (T) X-BAD BOY 79100-ARISTA
16	18	18	4	WHAT I NEED • CRAIG MACK (C) ID: (T) STREET LIFE 78149-ALL AMERICAN
17	15	11	5	CLOSER • CAPONE -N- NOREAGA (C) ID: (T) PENALTY 7214/TOMMY BOY
18	17	17	6	GET IT WET • TWISTA (C) ID: (T) CREATOR'S WAY/BIG BEAT 98001-ATLANTIC
19	NEW	1	1	THA HOP • KINSU (C) ID: (T) DO BLUNT 4417-TV/T
20	19	13	8	IMMA ROLLA • MR. MONEY LOC (C) ID: (X) LOC-N-UP 70310
21	27	24	3	BOUNCE BABY BOUNCE • FRAZEE (C) ID: BEFORE DAWN 111-TOUCHWOOD
22	23	21	8	BLAZING HOT • NICE & SMOOTH (C) ID: (T) STREET LIFE/DIVINE 78143-ALL AMERICAN
23	21	20	12	ME AND MY CRAZY WORLD • LOST BOYZ (C) ID: (T) 5-UNIVERSAL 56313
24	26	27	4	WHAT U GOTTA SAY • RODNEY O (C) ID: (T) NEW QUEST/DPH 54224-LIGHTYEAR
25	25	28	5	PHENOMENON • LL COOL J (T) DEJAM 560801-MERCURY
26	24	30	21	TAKE IT TO THE STREETS • RAMPAGE FEAT. BILLY LAWRENCE (C) ID: (T) 5-VIOLET/ELEKTRA 64171-MEG
27	NEW	1	1	YOU KNOW MY STEEZ • GANGSTARR (C) ID: (T) 5-NC 38624-VIRGIN
28	NEW	1	1	RICHTER SCALE • EPMD (C) ID: (T) 56085-1-MERCURY
29	31	19	13	REMINDIN' ME (OF SEF) • COMMON FEAT. CHANTAY SAVAGE (C) ID: (T) 5-RELATIVITY 1627
30	28	41	25	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") • BONE THUGS-N-HARMONY (C) ID: (T) 5-BLUTHLESS 6343-RELATIVITY
31	33	38	12	MENT OF STEEL • SHAGGY ONE, ICE CUBE, B. REAL, PETER GUNZ & KRS ONE (C) ID: (T) ISM 12001-WARNER BROS.
32	22	25	15	CROOKED GREEN PAPERS • KINFUSION (C) ID: (T) BEFORE DAWN 109-TOUCHWOOD
33	47	46	1	PARTY PEOPLE • GP WU (C) ID: (T) MC 55304
34	30	—	1	PAPI CHULO • FUNKODOBIEST FEAT DAZ DILLINGER AND COBRA RED (C) ID: (T) BLUZ TONE 65317-RCA
35	35	33	8	IT'S YOURZ • WU-TANG CLAN (T) LOUD 64957-RCA
36	20	26	5	COAST TO COAST • D'MEKA (C) ID: (T) ALL NET 2286
37	29	40	17	DOWN FOR YOURS • NASTYBOY KLICK FEAT. ROGER TROUTMAN (C) ID: (T) NASTYBOY/GLOSSNOTE 57474B-MERCURY
38	NEW	1	1	JUST BECAUSE • SHAQUEEN (C) ID: (T) MIGHTY 100-WLD PITCH
39	42	43	14	I GOT DAT FEELIN' • DJ KOOL (C) ID: (T) 5-AMERICAN 17329-WARNER BROS.
40	43	—	7	BE MY PRIVATE DANCER • THE 2 LIVE CREW (C) ID: (T) 5-445
41	RE-ENTRY	9	9	PUT THE MONEY IN IT (FROM "NOTHING TO LOSE") • DAZ AND SOOPFLY (C) ID: (T) 5-TOMMY BOY 7403
42	32	37	9	SUNSHINE • JAY-Z FEAT. BABYFACE AND FOXY BROWN (T) R.A. FELLA/DEF JAM 574923-MERCURY
43	NEW	1	1	HARD TIMES • LUNASICK FEAT C-BO AND EPHRIAM GALLOWAY (C) ID: (T) 5-20620-AWOL
44	34	—	2	MADAME BUTTAFLY • YOUNG MC (C) ID: (T) 5-COBRA 1134
45	36	41	22	C U WHEN I GET THERE (FROM "NOTHING TO LOSE") • COOLIO FEAT. 40 THEVZ (C) ID: (T) 5-TOMMY B. 10785
46	RE-ENTRY	63	63	LET ME CLEAR MY THROAT • DJ KOOL (C) ID: (T) 5-K-AMERICAN 17441-WARNER BROS.
47	49	45	25	SMILE • SCARFACE FEATURING 2PAC & JOHNNY P (C) ID: (T) 5-HAFA'A LOT 100 TRIBES 38581-VIRGIN
48	NEW	1	1	AIN'T NO LIMIT • MYSTIKAL (C) ID: (T) 5-424927-JIVE
49	RE-ENTRY	13	13	LET ME HOLLER AT CHA • BLAC HAZE (C) ID: (T) 5-445-1927-2002
50	37	32	11	SOMEBODY ELSE • HURRICANE G (C) ID: (T) 5-HOLA 14-141025-WILSON

Records with the greatest sales gains this week. • Videoclip availability. • Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (IM) Cassette maxi-single availability. (TV) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997 Billboard/BAT Communications, and SoundScan, Inc.

Billboard TOP R&B ALBUMS

NOVEMBER 29, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE SALES REPORTS COLLECTED, COMPILED,
AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
★ ★ ★ No. 1/GREATEST GAINER/HEATSEEKER IMPACT ★ ★ ★						
1	49	—	2	MYSTIKAL	NO. MIT 41620/WEF (10.98/16.98) <small>RECORDED AT: 10.98/16.98</small>	UNPREDICTABLE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
2	NEW ▶	1	1	LSG EASTWEST 62125/EG (10.98/16.98)	LEVERT SWEAT.GILL	2
3	3	1	4	MASE	BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD
4	1	79	3	RAKIM	UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER
5	2	74	3	JAY-Z	ROC-A-FELLADEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1
6	5	3	9	SOUNDTRACK	▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD
7	4	2	5	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE	AFTERMATH 90136*/INTERSCOPE (10.98/16.98)	THE FIRM — THE ALBUM
8	NEW ▶	1	1	LUNIZ	NOO TRYIN' 4439/VIRGIN (10.98/16.98)	LUNITIK MUZIN
9	NEW ▶	1	1	TIMBALAND AND MAGOO	BLACKGROUND/ATLANTIC 92772*/AG (10.98/16.98)	WELCOME TO OUR WORLD
10	6	4	12	MASTER P	▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	Ghetto D
11	7	6	10	BUSTA RHYMES	▲ ELEKTRA 62064*/EG (10.98/16.98)	WHEN DISASTER STRIKES...
12	8	11	6	JANET	▲ VIRGIN 44762 (11.98/16.98)	THE VELVET ROPE
13	NEW ▶	1	1	MC EIHT	EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING
14	12	9	8	BOYZ II MEN	● MOTOWN 530819* (11.98/16.98)	EVOLUTION
15	10	10	9	USHER	● LAFACE 26044/ARISTA (10.98/16.98)	MY WAY
16	11	13	18	PUFF DADDY & THE FAMILY	▲ BAD BOY 73012*/ARISTA (10.98/16.98)	NO WAY OUT
17	14	14	11	MARIAH CAREY	▲ COLUMBIA 67835 (10.98 EQ/16.98)	BUTTERFLY
18	9	7	7	SOUNDTRACK	▲ DEATH ROW 53509*/PRIORITY (12.98/16.98)	GANG RELATED — THE SOUNDTRACK
19	17	11	5	LL COOL J	● DEF JAM 539184*/MERCURY (11.98 EQ/16.98)	PHENOMENON
20	19	16	31	MARY J. BLIGE	▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD
21	16	12	3	H-TOWN	RELATIVITY 1596 (10.98/15.98)	LADIES EDITION
22	22	19	26	GOD'S PROPERTY	FROM KIRK FRANKLIN'S NU NATION	▲ GOD'S PROPERTY
23	18	—	1	THREE 6 Mafia	RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION
24	24	18	■	ERYKAH BADU	▲ KEDAR 53027/UNIVERSAL (10.98/15.98)	BADUZIM
25	13	5	3	SPICE 1	JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)
26	21	22	16	JOE	● JIVE 41603* (11.98/16.98)	ALL THAT I AM
27	30	29	9	JON B.	YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX
28	23	—	2	CHRISTION ROC-A-FELLADEF JAM	536281*/MERCURY (10.98 EQ/17.98)	GHETTO CYRANO
29	35	34	52	DRU HILL	▲ ISLAND 524306 (10.98/16.98)	DRU HILL
30	15	—	2	BOBBY BROWN	MCA 11691 (10.98/16.98)	FOREVER
31	27	26	11	MISSY "MISDEMEANOR" ELLIOTT	▲ EASTWEST 62062*/EG (10.98/16.98)	SUPA DUPA FLY
32	25	15	11	EPDM	● DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS
33	29	23	7	LUTHER VANDROSS	UV 68205/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2
34	26	17	5	GRAVEDIGG	GEET STREET 12501*V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL
35	20	—	2	MIC GERONIMO	BLUNT 4930*/TVT (10.98/16.98)	VENDETTA
36	42	31	8	BRIAN MCKNIGHT	MERCURY 536215 (10.98 EQ/16.98)	ANYTIME
37	36	33	13	SOUNDTRACK	ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM
38	28	—	2	KAREN CLARK-SHEARD	ISLAND 524397 (10.98/17.98)	FINALLY KAREN
39	41	32	22	K-CI & JOJO	▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS
40	NEW ▶	1	1	DIAMOND	MERCURY 534900* (10.98 EQ/16.98)	HATRED, PASSION AND INFIDELITY
41	32	38	21	PATTI LABELLE	MCA 11642 (10.98/16.98)	FLAME
42	38	21	4	BIG BUB	KEDAR 53074/UNIVERSAL (10.98/16.98)	TIMELESS
43	39	28	21	WYCIE JEAN FEAT. REFUGEE ALLSTARS	▲ WYCIE JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
44	31	24	9	MACK 10	● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY
45	33	25	4	SALT-N-PEPA	RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW
46	37	35	16	BONE THUGS-N-HARMONY	RUTHLESS 6340*/RELATIVITY (10.98/23.98)	THE ART OF WAR
47	43	30	3	WILL DOWNING	MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
48	34	37	26	SOUNDTRACK	NO LIMIT 5043*/PRIORITY (10.98/16.98)	I'M BOUT IT

49	46	43	7	NEXT	ARISTA 18973 (10.98/15.98)	RATED NEXT	29
50	40	36	3	BEBE WINANS	ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
51	48	39	35	THE NOTORIOUS B.I.G.	▲ BAD BOY 73011*/ARISTA (10.98/24.98)	LIFE AFTER DEATH	1
52	53	40	7	COMMON	RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
53	82	87	16	SOUNDS OF BLACKNESS	PERSPECTIVE 549025*/A&M (10.98/16.98)	TIME FOR HEALING	24
54	50	42	14	SWV	RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
55	54	—	2	TONY TONI TONE	MERCURY 536368 (10.98 EQ/17.98)	HITS	54
56	51	47	77	MASTER P	● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
57	44	27	4	TOP AUTHORITY	TOP LIGHT WRAP 816C/CHIBAH (11.98/16.98)	TOP AUTHORITY UNCUT — THE NEW YEA	21
58	83	91	5	UNCLE SAM	STONECREK 67731/EPIC (10.98 EQ/16.98)	UNCLE SAM	58
59	47	44	8	SOMETHIN' FOR THE PEOPLE	WARNER BROS. 46753 (10.98/15.98)	THIS TIME IT'S PERSONAL	33
60	45	20	3	THE B.G.	CASH MONEY 9616 (10.98/16.98)	IT'S ALL ON YOU VOL. 2	20
61	59	51	85	MICHAEL JACKSON	▲ COLUMBIA 66434* (10.98 EQ/16.98)	MICHAEL JACKSON'S URBAN HANG SUITE	8
62	55	52	31	ROME	● GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
63	58	50	24	WU-TANG CLAN	▲ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
64	52	45	39	TRU	● NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
65	NEW ▶	1	1	LUKE	LUKE 52448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	65
66	65	55	20	SOUNDTRACK	▲ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK — THE ALBUM	2
67	63	48	21	TWISTA	CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98)	ADRENALINE RUSH	13
68	73	67	93	2PAC	DEATH ROW/INTERSCOPE 524204*/ISLAND (10.98/24.98)	ALL EYEZ ON ME	1
69	56	41	5	RICK JAMES	HIGHER SOURCE/PRIVATE 14170/ATLANTIC (10.98 EQ/16.98)	URBAN RAPSODY	31
70	68	61	55	MAKAVELI	▲ DEATH ROW 90C13*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
71	64	57	21	VARIOUS ARTISTS	SO SO DEF BASS ALL-STARS VOL. II	SO SO DEF BASS ALL-STARS VOL. II	26
72	67	66	58	GINUWINE	▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98)	GINUWINE... THE BACHELOR	14
73	NEW ▶	1	1	ERYKAH BADU	KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	73
74	62	65	18	MICHAEL JACKSON	▲ COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
75	77	72	11	IMMATURE	MCA 11668 (10.98/16.98)	THE JOURNEY	20
76	61	69	12	VARIOUS ARTISTS	ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
77	68	76	10	JONATHAN BUTLER	N2K ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME?	57
78	79	64	3	MARVIN SEASE	JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64
79	84	77	28	ALLURE	TRACK MASTERS/CRATE 67848*/EPIC (10.98 EQ/16.98)	ILLUME	23
80	76	78	54	LIL' KIM	▲ UNDEA/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
81	88	—	2	PEGGY SCOTT-ADAMS	MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	81
82	75	60	36	SOUNDTRACK	● COLUMBIA 67197 (10.98 EQ/15.98)	LOVE JONES: THE MUSIC	3
83	71	56	7	SAM SALTER	LAFACE 26040/ARISTA (10.98/15.98)	IT'S ON TONIGHT	41
84	70	62	8	HOT BOYS	CASH MONEY 9614 (10.98/17.98)	GET IT HOW U LIVE!	37
85	57	46	7	BROTHA LYNCH HUNG	BLACK MARKET 50648/PRIORITY (10.98/16.98)	LOADED	9
86	87	73	75	KENNY LATTIMORE	● COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE	19
87	91	83	74	TONI BRAXTON	▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
88	86	81	74	AALIYAH	▲ BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
89	60	53	22	MIA X	● NO LIMIT 50717*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
90	NO	59	11	GERALD ALBRIGHT	ATLANTIC 83050/AG (10.98/16.98)	LIVE TO LOVE	59
91	61	49	16	MR. SERV-ON	● NO LIMIT 50717*/PRIORITY (10.98/16.98)	LIFE INSURANCE	5
92	RE-ENTRY	3	1	TRICK DADDY DOLLARS	SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY	83
93	94	84	17	BONEY JAMES	WARNER BROS. 46548 (10.98/16.98)	SWEET THING	49
94	92	—	11	WILLIAM BECTON & FRIENDS	CG: 161318 (9.98/16.98)	HEART OF A LOVE SONG	90
95	74	54	22	LOST BOYZ	● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & HAPPINESS	2
96	NEW ▶	1	1	POETIC HUSTLAZ	MO THUGGS/RTLESS 1581/RELATIVITY (10.98/15.98)	TRAILS & TRIBULATIONS	96
97	RE-ENTRY	11	1	VANESSA WILLIAMS	MERCURY 536060 (10.98 EQ/16.98)	NEXT	28
98	97	82	11	SOUNDTRACK	LOUD 67531/RCA (10.98/16.98)	SOUL IN THE HOLE	13
99	85	70	18	THE O'JAYS	GLOBAL SOUN 31149*/FREEWORLD (10.98/15.98)	LOVE YOU TO TEARS	14
100	RE-ENTRY	21	1	EN VOGUE	▲ EASTWEST 62057/EG (10.98/16.98)	EV3	8

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Cassette indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THE RAP COLUMN

(Continued from preceding page)

Missing You," the bittersweet tribute to the late Notorious B.I.G. that featured Puffy, the Lox, Faith Evans, and 112.

Later, the above-mentioned crew performed with Sting at this year's MTV Video Music Awards.

Rosas says he plans to promote "Roxanne" with 50,000 street stickers; 8,000 12-inch singles, which were mailed to mobile, radio, and club jocks; and a forthcoming CD-5.

ETC.: The other day, we ran into Ced-Gee, a member of the seminal

hip-hop crew Ultramagnetic MCs. He says that the group is back together and that it's close to signing a new label contract. Offers from a major and an indie are being considered. In their career, Ultramagnetic MCs have dropped three albums, each on a different label.

Jason E. Abrams, manager of Smooth Bee from Nice & Smooth (whose latest party-time album, "IV: Blazing Hot," is out now on Divine Street Life Records with guest appearances by Busta Rhymes and Aaron Hall), has founded an East

Longmeadow, Mass.-based not-for-profit organization called the Forever Young Foundation (FYF). According to a prepared statement, FYF is "dedicated to guiding today's youth in becoming the pioneers of tomorrow through the creation of developmental programs and providing means of funding organizations with similar goals." Among FYF's board of honorary advisory members are supermodel Tyson Beckford, supreme soul singers Regina Belle and Chaka Khan, popular publicist Terrie Williams, the Chi-Lites, and

Nice & Smooth.

Paula Perry, the talented dame of chat from Masta Ace's I.N.C. crew who became a music biz refugee when Loose Cannon Records went out of business a few years ago, is set to release her debut longplayer, tentatively titled "Escape From Fort Knox," during the first quarter of next year. The album is almost completed, and so far she has rhymed over tracks from Lord Jaz from the Lords (formerly Lords Of The Underground), who supplied "West Heads," a swift jam with a giddy-up

beat reminiscent of Bone Thugs-N-Harmony; and Next Level Productions' D.R. Period, who layered "I Remember," which talks about good-time/bad-time scenarios from back in the day and features her partner Q-45. Jesse West (aka 3rd Eye) did a joint named "Mind Your's" and Diamond worked on "You Didn't Hear Me." Other producers slated to lace the project are DJ Premier, Clark Kent, Easy Moe Bee, Masta Ace, and Havoc from Mobb Deep. The project is being coordinated by Misfit Cee, director of A&R at Mercury.

OTIS REDDING

(Continued from page 18)

With him the lyrics became real," says Nathan. "His vocal style was so intense, he was no longer telling a story; it was really an extension of himself."

The set is being marketed to radio and retail with two new "Smooth Grooves" titles—"Smooth Grooves: New Jack Ballads" and "Smooth Grooves: Wedding Songs"—with an eventual Valentine's Day retail blitz in the works.

"[Love Songs] is tied into a Valentine's Day campaign which involves Aretha, the 'Heart Beats' series [Billboard, Nov. 23, 1996] and the various compilations within the 'Smooth Grooves' line," says Cagan. "It's going to be solicited at all different types of radio—urban and AC."

The sets will also be on display at independent record shops and major chains during the Valentine's Day season.

"The main emphasis is going to be on the new releases," says Cagan. The label is working on a few contests that are expected to include flower giveaways, romantic dinners, and spa retreats, but at press time, no concrete commitments had been made. All plans are set to kick off when the sets debut Jan. 13.

Plans for Redding's set as a stand-alone have not yet been discussed. Rhino is awaiting the release date to see what album-specific opportunities arise at radio and retail.

THE RHYTHM & THE BLUES

(Continued from page 18)

"He filed his answer in the required time period, and that answer denies that Otis Williams' interest [in the name] can prevent him from using the name 'the Temptations,' considering that he was a lead singer for many years," says Rader. "In terms of where we're at, [the judge] did say that after reviewing the papers we filed he could see merit to [Edwards'] position. Now he is using 'the Knew Temptations.' Dennis Edwards and his agent wanted to make sure there was no possibility of confusion between the two, so they used the prefix 'Knew' to make people realize this is not the Temptations."

Rader says that Edwards has applied to have the name "the Knew Temptations" trademarked. In the meantime, no court date has been set for a final determination on Edwards' rights. Sounds like a ball of confusion to me.

GIRLS CHOIR OF HARLEM

(Continued from page 18)

are paid for with donations.

"[The programs] prepare [to] hit the ground running as opposed to getting to know the school and the teachers for the first few weeks," says Turnbull. "It also keeps them off the streets."

Plans for the Girls Choir are similar to those in the Boys Choir in terms of holiday and benefit performances, but, Turnbull says, the girls aren't prepared to do as many major performances as the boys. "The boys have had 29 years of process for their performances. The girls still have to develop their repertoire and their personal voices."

No other performances for the Girls Choir have been confirmed at press time.

SHAWNEE SMITH

NO LIMIT RECORDS WORLD'S #1 RAP LABEL

Featuring:
Master P,
Mia X,
Silkk The Shocker,
Snoop Doggy Dogg,
TRU, E-40,
and the whole
No Limit family

IN STORES NOW!

unpredictable

EXECUTIVE PRODUCER: MASTER P

Billboard® HOT R&B SINGLES™

NOVEMBER 29, 1997

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY *SoundScan*



Records with the greatest airplay and sales gain this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional millions indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette

NOVEMBER 29, 1997

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 1,050 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	2	5	★ ★ NO. 1 ★ ★ TYRONE (RYAN RACEY/KIDAR/UNIVERSAL) 1 wks at No. 1
2	1	20	WE MAKE YOU WANNA... USHER (LAFACE/ARISTA)
3	3	16	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/EG)
4	5	11	SOCK IT TO ME MISS INDIANA/JON ELLIOTT FEAT. DA BRAT (JEWWEST)
5	4	16	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (AS)
6	6	8	WE'RE NOT MAKING LOVE NO MORE DRU HILL (A-LA-ANISIA)
7	7	17	WHAT ABOUT US TOTAL (LAFACE/ARISTA)
8	10	9	MY BODY LSSG (EASTWEST/EG)
9	8	29	EVERYTHING MARY J. BLIGE (MCA)
10	11	14	BUTTA LOVE NEXT (ARTIST)
11	9	13	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)
12	12	12	FEEL SO GOOD MAZE (BAD BOY/ARISTA)
13	14	6	A SONG FOR MAMA BOYZ II MEN (MOTOWN)
14	15	16	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)
15	13	10	PHENOMENON LL COOL J (DEF JAM/MERCURY)
16	25	6	A DREAM MARY J. BLIGE (AHISTA)
17	18	5	5 STEPS LIL' HILL (ISLAND)
18	32	4	ARE U STILL DOWN JON B (YAH YAH/M50 MUSIC/EPIC)
19	17	12	GOT 'TIL IT'S GONE JANET FEAT. Q-TIP AND JON MITCHELL (MIGRINI)
20	33	3	NICE & SLOW USHER (A-LA-ANISIA)
21	35	3	I WONDER IF HEAVEN GOT A GHETTO 2PAC (AMARANTH/INTERSCOPE)
22	16	16	YOU SHOULDN'T (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)
23	19	26	NEVER MAKE A PROMISE DRU HILL (ISLAND)
24	21	9	THE ONE I GAVE MY HEART TO ALIYAH (BLACAGIRL/CDN ATLANTIC)
25	20	13	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRATE)
26	38	3	LUV 2 LUV U TIANA (AND MAJOR BLACK/GRIND/CDN ATLANTIC)
27	29	31	STOMP GO'S PROPERTY (B-RITE/INTERSCOPE)
28	27	13	LAST NIGHT'S LETTER K.C. & JOJO (MCA)
29	41	9	THEY LIKE IT SLOW H-Town (RELATIVITY)
30	24	16	HONEY MARIAH CAREY (COLUMBIA)
31	22	20	THE LOVE SCENE JOE (JIVE)
32	37	6	DANGEROUS BUSTA RHYMES (ELEKTRA/EG)
33	48	4	GUESS WHO'S BACK RAUM (UNIVERSAL)
34	26	17	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
35	23	28	I CAN LOVE YOU MARY J. BLIGE (MCA)
36	36	7	LOSE MY COOL WSS (FEATURING REDMAN) (RCA)
37	34	7	BUTTERFLY MARIAH CAREY (COLUMBIA)

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	1	2	THE SWEETEST THING REFUGE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)
2	3	4	NEXT LIFETIME ERYKAH BADU (KEDAR/UNIVERSAL)
3	5	4	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROMA (GRAND JURERICA)
4	2	2	I'LL DO ANYTHING/I'M SORRY JINJUWINE (550 MUSIC/EPIC)
5	4	9	HOPELESS DIONNE FARRIS (COLUMBIA)
6	9	8	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)
7	8	12	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
8	10	19	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)
9	7	40	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
10	12	9	CUPID 112 (BAD BOY/ARISTA)
11	6	36	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
12	11	19	CRUSH ON YOU LL KHI FEAT. UGLIE (UNDEA/BIG BEAT/ATLANTIC)
13	14	5	RETURN OF THE MACK MARK MORRISON (ATLANTIC)

Records are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50

R&B SINGLES A-Z

TITLE (Publisher — Licensing Org.) Sheet Music Dist.

8	4	4	4 SEASONS OF LONELINESS (EMI April) ASCAP/Rhythm Time, ASCAP/Hill
9	12	12	BEFORE 6 (Ginuwine) Some Hot Sauce, ASCAP/Arista, ASCAP/Hill, ASCAP/Timbal, ASCAP/Salt On The Charts, ASCAP/Ms. Better Grooves, ASCAP/Famous, ASCAP/Hill
10	—	—	AWKWARD (Al Gallico, BMG) BMG/Blackwood, BMG/Seventh House, BMG/Hill
11	AKNT NO LIMIT (Zomba, ASCAP/Chiccan, ASCAP/Big P, BMG)		
12	—	—	AUNT RUTHIE (ZUMA, ASCAP/Browns, ASCAP/ASAP)
13	—	—	ALL BETTER OUT (Camex, BMG, BMG/Molekumb, BMG/Zomba, ASCAP/Hill, BMG/Hill)
14	33	30	ALL'S ALL ABOUT THE BENJAMINS (PUFF DADDY & THE FAMILY (BAD BOY))
15	45	3	ALL ON (CHANGE IS COMIN') SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
16	49	4	I GET LONELY (JANET (VIRGIN))
17	39	39	FOR YOU (KENNY LATTIMORE (COLUMBIA))
18	40	50	IN MY BED (DRU HILL (ISLAND))
19	—	—	IT'S ALL ABOUT THE BENJAMINS (PUFF DADDY & THE FAMILY (BAD BOY))
20	—	—	IT'S ALL ABOUT THE BENJAMINS (PUFF DADDY & THE FAMILY (BAD BOY))
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37	—	—	IT'S ALL ABOUT THE BENJAMINS (PUFF DADDY & THE FAMILY (BAD BOY))
38	31	33	MO MONEY MO PROBLEMS (THE NOTORIOUS B.I.G. (BAD BOY))
39	28	30	IT'S ALL ABOUT THE BENJAMINS (PUFF DADDY & THE FAMILY (BAD BOY))
40	45	3	ALL ON (CHANGE IS COMIN') SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
41	49	4	I GET LONELY (JANET (VIRGIN))
42	39	39	FOR YOU (KENNY LATTIMORE (COLUMBIA))
43	40	50	IN MY BED (DRU HILL (ISLAND))
44	—	—	IT'S ALL ABOUT THE BENJAMINS (PUFF DADDY & THE FAMILY (BAD BOY))
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Dance

ARTISTS & MUSIC

RuPaul Dives Into Spate Of New Projects

TIS THE SEASON: RuPaul is ready for the changes imminent with the start of the new year—which will see him entering an intriguing new phase of his musical career.

Although he remains relentlessly committed to his life as a recording artist, the drag superstar is also actively exploring the option of writing for others. It's a move that he says comes from an "increased comfort with myself on so many levels. I'm now less worried about what people think, and that has opened me up in so many creative ways. It's like the door is unlocked, and I'm running free."



RUPAUL

Listeners will get to taste the first fruits of RuPaul's recent sessions with venerable tunesmiths Denise Rich and Sammy McKinney when they hear "Come," one of several new cuts on Martha Wash's forthcoming best-of package, "The Collection." The song is stamped with RuPaul's signature words of self-love amid a rush of strobing dance beats.

The real music to listen for will be the results of a planned collaboration with pop legend **Burt Bacharach**. Just a mere mention of the meeting brings RuPaul to the verge of tears.

"I live for that man," he says with an excited gasp. "His music has always taken me to a place that is beyond words. I must confess that I'm so nervous about the whole thing, but in a wonderful, positive way. Burt has already been incredibly encouraging."

The new year will also bring changes in RuPaul's budding radio career. He has confirmed his departure from the morning show on New York's WKTU next month, citing "pure exhaustion. I loved doing the show, but I never did get used to waking up so early."

The truth is that he's probably better suited to hosting a nationally syndicated weekly countdown show, which he reveals he's currently in negotiation to do. "How much fun would that be?" he says with a giggle. As anyone who knows RuPaul on a personal level can confirm, the man is a walking music-trivia machine, with a voracious appetite for pop music. There are no solid details of the possible show to share yet.

In the meantime, RuPaul is happily stomping in support of his just-issued Christmas album on Rhino, "Ho, Ho,



by Larry Flick

Ho," on which he gives such seasonal classics as "Rudolph The Red-Nosed Reindeer" and "Santa Baby" a hilarious, drag-conscious twist. The album precedes an equally festive holiday special that will air on VH1 (for which he continues to host a nightly gabfest) throughout December starting Saturday (29).

The one-hour show features guest appearances by Suzanne Somers, Hall & Oates, and En Vogue, among others. Brace yourself for the subversive, slicing humor that comes from RuPaul playfully taking on the role of "Diva Scrooge" in a parody of Madonna's "Truth Or Dare." Sounds twisted? You're not even ready for it.

"This project is an excellent way for me to close this year and move into the new one," he says. "With laughter, music, and a good attitude."

MOVING ON: We've got bad news for fans of Crystal Waters. Her association with Mercury Records has come to an end. Although a rep from the label could not be reached for comment at press time, sources say the lukewarm response to Waters' recent self-titled album triggered the split.

Regardless of the reason, Waters is pleased to be free. "It's like a dark cloud has lifted from my life," she says. "I'm at the start of a whole new chapter in my life—one that will allow me to be the artist I truly want to be. The pressure to come up with cheesy, quirky hits is gone. I can now focus on simply writing good songs that will get attention because of their quality and not their gimmick."

The singer is already working on a new project that will have a decidedly

bebop/jazz feel. She's also planning to re-enter the studio with longtime collaborators the Basement Boys to cut some house-rooted material shortly.

But before that, Waters will spend a portion of December touring Japan, where her new album is doing extremely well. She's also considering an offer to gig in Australia.

THE REAL THING: Although Lisa Stansfield's current eponymous collection has not been appropriately appreciated by the world at large, the soul stylist was greeted like a conquering superstar when she recently took to the stage of New York's atmospheric Supper Club.

We've seen many a fine show in our jaded lifetime, but it's been many a year since we've witnessed such a tight yet enjoyably spontaneous set. Stansfield was actually in far better voice live, displaying more seductive flair and adventurous phrasing than has been captured in the studio. All the while, the grooves fluidly flowed from mellow soul to invigorating dance/funk. Particularly potent were recent jams like "The Real Thing" and "I'm Leavin'." In fact, we are convinced that Arista is missing the boat by not rushing the latter cut out as a single.

In its original form, "I'm Leavin'" is a heart-rending ballad with emotional sparks reminiscent of the Stansfield classic "All Woman." A sharp ear will also detect a subtle rhythm pattern that is easily accessible to up-tempo remixes à la Soul Solution's treatment of "Un-Break My Heart" by Toni Braxton. Given the beaming visibility of several high-level Arista execs in the audience, there's clearly ample love at the label for this artist. Perhaps we're not being unrealistic in thinking that there's room and energy for one more single—just make it the right one.

ALMIGHTY ACTION: These days, all the world loves a hi-NRG record. In fact, we'd even venture to say that our daily mailbag is filled with more revved-up ditties than even electronic records at the moment. After all, the road to top 40 radio is currently paved by glossy synths and beats that double as fodder for an aerobics class.

But it wasn't too long ago that the club sub-genre was considered "too queer" or simply too uncool for mainstream consumption. Back then, it took a brave soul to step forward with a little NRG. It took a lad like **Martyr Norris**, who has presided over Almighty Records for the past seven years.

As the launching pad for revered divas like **Hannah Jones** and **Sarah Washington** and successful acts like **Obsession** and **Abbacababra**, the U.K.-based indie has earned a solid reputation for consistent, high-quality music—with an ample dose of amusing kitsch along the way.

The label is closing out '97 with a handful of cuties well worth investigating. For folks who never get enough of covers, there's **Barby-Q's** sprightly rendition of the Jewel hit "You Were Meant For Me," as well as **Rochelle's** dreamy take on **Donna Lewis'** "I Love You Always Forever."

On a more "serious" tip, there's



Twirling In White. StreetBeat Records president Bo Crane, center, is flanked by DJ David Knapp and artist Gustavo Novoa at the Vizcaya Museum in Miami, the site of the highly popular White Party. The White Party is an annual AIDS relief/research fundraiser that has spawned a beat-mixed compilation series on StreetBeat. Knapp did the turntable honors on "The White Party II," which features contributions from Dolly Parton, Duke, Giselle Jackson, and Brainbug, among others. Novoa created the painting that serves as the album's CD sleeve. Proceeds from both the project and event go to Miami's Health Crisis Network.

"Perfect Day," a twinkling, gospel-kissed jam by **Indigo**. Available on Almighty imprint Euphoric Records, this Barby-Q production effortlessly swerves from acoustic-piano balladry into heart-racing trance/disco—while the smoky female vocals and church-styled backing vocals soar to wonderfully uplifting effect. This is one that demands domestic distribution. We want to hear more from this act, and we want to hear it soon.

Finally, compilation buyers should find the giddy, cover-filled "Definitive 3" well worth a whirl, if only for the **Mark Picchiotti** remix of Jones' "No One Can Love You More Than Me." However, we're willing to bet that many will find the **Dream Girls'** reading of the **Three Degrees** evergreen "When Will I See You Again" a source of endless guilty pleasure.

IN THE MIX: If you're in the mood for some diva-drama, there's nothing better out there right now than **Patti LaBelle's** re-recording of her recent MCA single, "Shoe Was On The Other Foot." As heard on the fab "Flame" collection, the song is an appealing R&B shuffler. In the capable hands of the omnipresent **Tony Moran**, it becomes a pop/house slammer that allows Miss Patti to rant, vamp, and hit those yummy, glass-shattering high notes that are her calling card.

Moran wisely took the liberty of restructuring the song's melody and beefing up the hook. It's now markedly more infectious and equally ripe for club and top 40 radio picking. Word on (*Continued on page 100*)

Billboard HOT Dance Breakouts

NOVEMBER 29, 1997

CLUB PLAY

1. SOMETHING TO BELIEVE IN LINDA EDER ATLANTIC
2. SHOE WAS ON THE OTHER FOOT PATTI LABELLE MCA
3. IT'S MY LIFE GIGABYTE SPORE IMPORT
4. SKY'S THE LIMIT MACK VIBE FEATURING JACQUELINE FIGHTBALL
5. IT'S RAINING MEN...THE SEQUEL MARTHA WASH FEAT. RUPAUL LOGIC

MAXI-SINGLES SALES

1. RETURN OF THE ELECTRIC 'FRO ELECTRIC 'FRO TWISTED
2. LA INDIA CON LA VOE MAW MAW
3. CIRCLES KIMARA LOVELACE KING STREET
4. LOVE AND RESPECT CARLOS SANCHEZ MOVEMENT MAU
5. 2 FIND U BUFFY VELOCITY

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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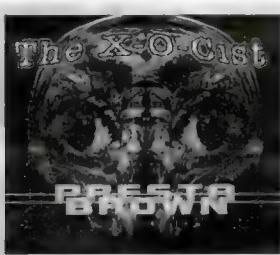
CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
(1)	3	3	7	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521	1 week at No. 1 PRAXIS FEAT. KATHY BROWN
(2)	6	10	5	DRAMA TWISTED 55403/MCA	CLUB 69 FEATURING KIM COOPER
(3)	5	5	8	ECUADOR ULTRA/FRR 006/ISLAND	◆ SASH!
(4)	4	5	8	DEEP DAY MAXI 2061	KATRINA VAUGHN
(5)	2	1	7	AIN'T NO NEED TO HIDE CHAMPION 331	SANDY B
(6)	7	8	11	CLOSER THAN CLOSE BIGBANG IMPORT	ROSIE GAINES
(7)	9	13	6	TO BE IN LOVE MAW 019/STRICTLY RHYTHM	MAW
(8)	11	19	5	CHELSEA PRESS 2 JELLYBEAN 2529	DAT OVEN
(9)	1	2	10	JAMES BOND THEME ELEKTRA 63904/EGG	◆ MOBY
(10)	14	20	6	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
(11)	17	25	4	MUCH BETTER TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
(12)	13	18	7	WORDS THAT YOU SAY STRICTLY RHYTHM 12517	WHITEBIRD FEATURING VERONICA BROWN
(13)	10	7	13	RUN TO YOU EIGHTBALL 45217/LIGHTYEAR	JOI CARDWELL
(14)	19	23	6	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS. 43952	K.D. LANG
(15)	8	4	11	LEARN 2 LUV NERVOUS 20248	◆ KIM ENGLISH
(16)	22	26	5	GET READY TO BOUNCE EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
(17)	30	42	4	CATCH PULSE-B PROMOPOLAR	SUNSCREEN
(18)	24	34	11	LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE	BT
(19)	20	21	7	DON'T GO LOGIC 64974/RCA	LE CLICK FEATURING KAYO
(20)	12	11	8	RIPGROOVE LOGIC 51764	◆ DOUBLE 99
(21)	16	17	9	BE MY BABY INTERHIT 54012/PRIORITY	◆ CAPPPELLA
(22)	25	32	5	SUNSTROKE EDEL AMERICA 9139	◆ CHICANE
(23)	18	9	12	WHY DON'T YOU DANCE WITH ME ULTRA 004/MOTOR	◆ FUTURE BREEZE
(24)	11	16	3	NEVER GONNA FALL ARISTA PROMO	LISA STANSFIELD
(25)	28	31	5	CLAP YOUR HANDS FERRALONDON 570037/ISLAND	LIL LOUIS
★ ★ ★ POWER PICK ★ ★ ★					
(26)	38	—	2	GOT 'TIL IT'S GONE VIRGIN PROMO	◆ JANET (FEATURING Q-TIP AND JONI MITCHELL)
(27)	27	30	5	YOU CAN DO IT DELICIOUS VINYL PROMO/RED ANT	THE BRAND NEW HEAVIES
(28)	35	43	3	THE RIGHT WAY HEVI FLO IMPORT	ERIC GADD
(29)	21	16	11	BUENOS AIRES WARNER BROS. PROMO	MADONNA
(30)	32	36	5	I BELIEVE VELOCITY 61007	PRO TOOLZ FEATURING ALTHEA MCQUEEN
(31)	41	—	2	SING A SONG NERVOUS 20283	◆ BYRON STINGILY
(32)	37	44	3	DAY BY DAY LOGIC 52033	◆ REGINA
(33)	23	22	7	AMI WA WA (SOLO POR TI) HONESUCH 79480/ATLANTIC	GIPSY KINGS
(34)	42	—	2	ONE GOOD REASON MAXI 2060	SOULSHOCK
(35)	29	24	9	LOVE IS ALIVE DBV 582349/ABM	◆ 3RD PARTY
(36)	15	12	14	SO IN LOVE WITH YOU 4 PLAY 1008	DUKE
(37)	26	14	10	HONEY COLUMBIA 78665	◆ MARIAH CAREY
(38)	31	28	8	LIKE A STAR TIMBER! 73B/TOMMY BOY	CYNTHIA
(39)	43	47	3	BALLAD OF CLEO & JOE EPIC 78694	CYNDI LAUPER
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
(40)	NEW	—	1	KISS YOU ALL OVER ARISTA 13438	NO MERCY
(41)	NEW	—	1	PERFECT LOVE TWISTED 55404/MCA	HOUSE OF PRINCE FEATURING OEZLEM
(42)	49	—	2	WHAT WOULD WE DO '97 AFRO WAX 003	D.S.K.
(43)	39	38	6	THE LOVE SCENE JIVE PROMO	◆ JOE
(44)	NEW	—	1	WANNA B LIKE A MAN VU 38615/VIRGIN	◆ SIMONE JAY
(45)	44	41	6	SAMBA DE JANEIRO TOMMY BOY 417	FELIZIA
(46)	NEW	—	1	THA WILDSTYLE INTERHIT 54015/PRIORITY	◆ DJ SUPREME
(47)	46	39	6	GET UP! GO INSANE GRANDSLAM 006/STRICTLY RHYTHM	◆ STRETCH AND VERN PRESENT MADDOG
(48)	NEW	—	1	RISE H.O.L.A. 341031/ISLAND	◆ VERONICA
(49)	36	35	12	AINT TALKIN' 'BOUT DUB 550 MUSIC 78643/EPIC	◆ APOLLO FOUR FORTY
(50)	34	15	13	NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO	◆ LISA STANSFIELD

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.



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CLUELESS "Spiderwebs"
ZYX 8744-8 (MACD) -12 (12")



HARAJUKU pres. STEPHANIE O'HARA
"This Is The Moment/Someone Like You"
Themes From The Musical Soundtrack "Jekyll & Hyde"
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ARTISTS & MUSIC

Int'l Marketing Blooms In Nashville Warner/Reprise Helped Spearhead Trend

■ BY CHET FLIPPO

NASHVILLE—International marketing, which not so long ago was virtually nonexistent on Music Row here, is becoming such an integral part of country music that its chief pioneer has received three awards this year for his efforts.

"I think that means it's time for me to go away," Warner/Reprise Nashville senior VP of marketing Bob Saporiti says jokingly of his kudos. "The odds are great that if you're in international in Nashville, you're going to win an award. There's just not that many people doing it."

This year, he has been presented the Leonard T. Rambeau International Support Award from the Canadian Country Music Assn., the Jo Walker-Meador International Achievement Award from the Country Music Assn. (CMA), and the Jim Reeves Memorial Award from the Academy of Country Music.

"That Bob is being recognized again internationally for his work in global marketing is no surprise," notes Warner/Reprise Nashville president Jim Ed Norman. "Before Bob came along, there was literally no international marketing in our industry. Now North American country artists are known and loved around the world."

Saporiti says Nashville's international marketing movement literally began in the toilet—in a cramped converted bathroom at Warner/Reprise's former headquarters, to be totally accurate.

Nashville Music Awards Noms Go To 200 Contenders

NASHVILLE—Almost 200 area artists have been nominated for Leadership Music's fourth annual Nashville Music Awards.

Raul Malo and Lee Ann Womack announced the nominees, who will compete in 37 categories. The awards will be presented Jan. 21 at the Tennessee Performing Arts Center.

Country, Christian, and gospel categories include the following nominees:

Country album of the year: Patty Loveless, "Long Stretch Of Lonesome"; Kathy Mattea, "Love Travels"; Martina McBride, "Evolution"; Joy Lynn White, "The Lucky Few"; Lee Ann Womack, "Lee Ann Womack."

Bluegrass/old-time music album of the year: Jimmy Campbell, "Pieces Of Time"; Jason Carter, "On The Move"; Aubrey Haynie, "Doin' My Time"; Alison Krauss & Union Station, "So Long So Wrong"; Barry & Holly Tashian, "Harmony."

Contemporary Christian album of the year: Jars Of Clay, "Much Afraid"; Marty McCall, "Images Of Faith"; Geoff Moore & The Distance, "Threads"; Out Of The Gray ("see inside"); Jaci Velasquez, "Heavenly Place."

Traditional gospel album of the year: Christ Church Choir, "All Praise"; the Fairfield Four, "I Couldn't Hear

"It was seven years ago," he says, "and we were still in the old Home for Unwed Mothers building. In January of 1991, thanks to Jim Ed Norman and [Warner/Reprise Nashville executive VP/GM] Eddie Reeves, I was allowed

to open the first-ever international department at a major Nashville label. Prior to that, there'd always been international activity in country music. Johnny Cash, Kenny Rogers, Dolly Parton, Jim Reeves, [and] Don Williams, and many others had had successes internationally in the '70s. Then, in the '80s, there was a gap."

He attributed that to country music's huge burst of popularity during the "Urban Cowboy" era.

"There was suddenly so much more money here," he notes, "that the Alabamas of the world and the performers who didn't pursue an international career suddenly didn't need to, financially. The labels didn't support it—any international support came from the labels' pop offices, in L.A. or New York."

Labels here, he notes, had little or no interest in pursuing sales outside the U.S. Saporiti himself got interested in international through personal interests.

"My family's Italian, and my wife, who is Asian, was a French citizen, so I've been going abroad for years. I love

the world, period. I started thinking about these things. There had been people here working in the area—Jo Walker-Meador at the CMA, Trisha Walker, Jay Barron, Jeff Walker, Ralph Walker, and I'm leaving names out. But the labels weren't interested. Managers and booking agents were."

Saporiti cites such artists as Dwight Yoakam, Emmylou Harris, and Kathy Mattea as being ahead of the curve in emphasizing international aspects of their careers. "I first met Dwight in Paris in '86 or so," says Saporiti. "I started introducing him to the press. Paris Match did a big thing on him

(Continued on page 28)



SAPORITI



Payday At Last. Johnny PayCheck has been named the 72nd member of the Grand Ole Opry. Welcoming him are Opry GM Bob Whitaker, left, and Opry member Steve Wanner, right.

MJI Does Premiere For Garth's 'Sevens'; Cash, Jennings In Hospital

ON THE ROW: Garth Brooks' album "Sevens" will be premiered via syndicated radio by MJI Broadcasting on Monday (24) at 9 p.m. EST, 8 p.m. CST, and 6 p.m. PST (repeated at 9 p.m. PST). Retail release comes the following day. During the 90-minute live broadcast, Brooks will answer questions posted by fans by fax, by an 800 number, and online via www.countryNow.com. Mark McEwen will host the show, which will air before a studio audience.

PEOPLE: Johnny Cash remained hospitalized at press time at Baptist Hospital here with double pneumonia. The 65-year-old country legend has been diagnosed with Shy-Drager syndrome, a form of Parkinson's disease. Cash had announced on stage Oct. 25 in Flint, Mich., that he had Parkinson's. Shy-Drager syndrome was discovered after doctors here performed a brain scan. Waylon Jennings was being treated at the same hospital at press time after suffering stroke-like symptoms... Johnny Bush was voted into the Country Music Assn. of Texas's Hall of Fame at the group's eighth annual awards show Oct. 30 at the Broken Spoke in Austin. Songwriters Tillman Franks and Margaret Warwick were also inducted into the hall.

Pam Tillis signs with Stan Moreess for management... Capitol Nashville hires Jimmy Rector as promotion director for the mid-Atlantic region. He had been at Decca Records... River Road signs with Refugee Management International for personal management... Bruce Shindler has settled in as head of promotion for DreamWorks Nashville. He had been a partner in Shindler/Turner & Associates Inc.

Lyric Street Records names Theresa Durst director of regional promotion. She had been at Almo Sounds... Starstruck Entertainment promotes Mike Sebastian to VP of music publishing... Jenny Shields is promoted to manager of national promotion at Atlantic Nashville.

Vince Gill's eighth annual Celebrity Basketball Game and Concert raised \$75,000 for scholarships for Belmont University's Curb Music Business Program. More than 30 country performers played basketball and sang at the Nov. 3 event... Phil Ramone will speak at the Nashville chapter of the National Academy of Recording Arts and Sciences luncheon Dec. 11. Information is available at 615-327-8030.

The hottest guy in town right now has to be Steve Wariner, who co-wrote Garth Brooks' new single "Long Neck Bottle" (on which he plays guitar and sings with Brooks), co-wrote Bryan White's new single "One Small



by Chet Flippo



Miracle," and penned the title cut and another song on Clint Black's current album, "Nothin' But The Tailights." He also produced Bill Anderson's upcoming Warner Bros. album and co-wrote three songs on it. He co-wrote the song "Don't Call Me Ray" on Leo Kottke's album "Standing In My Shoes," as well as three songs on Jim Witter's forthcoming album on Curb. Wariner's duet with Anita Cochran on the song "What If I Said" is at No. 42 on this issue's Hot Country Singles & Tracks chart.

STUFF: Kinky Friedman, who was in town for a book signing at the new Hastings store in Murfreesboro, Tenn., played us some of the cuts on his upcoming tribute album on Kinkajou Records. Willie Nelson does Friedman's "Ride 'Em Jewboy," Dwight Yoakam covers "Rapid City South Dakota," Delbert McClinton performs "Autograph," Lee Roy Parnell does "Nashville Casualty And Life," Asleep At The Wheel covers "Before All Hell Breaks Loose," and Guy Clark sings "Wild Man From Borneo." Other guests who are lined up for taping include Lyle Lovett, Bob Dylan,

'Em Jewboy,' Dwight Yoakam covers "Rapid City South Dakota," Delbert McClinton performs "Autograph," Lee Roy Parnell does "Nashville Casualty And Life," Asleep At The Wheel covers "Before All Hell Breaks Loose," and Guy Clark sings "Wild Man From Borneo." Other guests who are lined up for taping include Lyle Lovett, Bob Dylan,

Marty Stuart, and Tompall Glaser, according to Friedman. Producer Kacey Jones says that a release date has not been set.

Friedman also appeared on "Crook & Chase" on TNN Nov. 13 and reports that show producer Tom Spychalski was fired after Friedman's taped interview, during which co-host Lorianne Chase repeatedly complained about the smell of Friedman's cigar. Chase was also reportedly offended by the song "Get Your Biscuits In The Oven And Your Buns In The Bed," which was cut from the show. Spychalski, who had been with the show for seven years, tells Nashville Scene that he was told the show's principals had "lost confidence" in him as a result of Friedman's booking. A TNN spokesman says that it is not a network matter, since Spychalski was contracted by "Crook & Chase's" production company. Friedman has put calls in to Chase on Spychalski's behalf, and program manager Dave White says that the firing had nothing to do with Friedman.

ON THE RECORD: The Ozark Mountain Daredevils return with a new album on the New Era Productions label. Formed 26 years ago, the Daredevils last surfaced on record in 1989. Original members John Dillon, Steve Cash, and Michael "Supe" Granda are joined by Bill Brown and Ron Gremp. Group founder Larry Lee co-produces. New Era can be reached at 417-869-7476.

Billboard TOP COUNTRY ALBUMS

NOVEMBER 29, 1997

COMPILED FROM A NATIONAL SAMPLE
OF RETAIL STORE AND RACK SALES
REPORTS COLLECTED, COMPILED, AND
PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
1	1	—	2	SHANIA TWAIN MERCURY 536003 (10/98 EQ/17/98)	★★★ No. 1 ★★★ 2 weeks at No. 1 COME ON OVER	1
2	2	1	10	LEANN RIMES ▲ CURB 77885 (10/98/16/98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
3	4	3	9	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10/98/16/98)	THE GREATEST HITS COLLECTION	2
4	3	2	12	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10/98/16/98)	(SONGBOOK) A COLLECTION OF HITS	1
5	5	4	24	TIM McGRAW ▲ CURB 77886 (10/98/16/98)	EVERYWHERE	1
6	7	9	71	LEANN RIMES ▲ CURB 77821 (10/98/15/98)	BLUE	1
7	8	8	30	GEORGE STRAIT ▲ MCA NASHVILLE 11584 (10/98/16/98)	CARRYING YOUR LOVE WITH ME	1
8	6	6	5	JOHN MICHAEL MONTGOMERY ATLANTIC 83060/AG (10/98/16/98)	GREATEST HITS	5
9	11	10	63	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10/98/15/98)	DID I SHAVE MY LEGS FOR THIS?	2
10	9	7	4	TRACE ADKINS CAPITOL NASHVILLE 55856 (10/98/16/98)	BIG TIME	7
11	10	5	4	WYNONNA CURB 53061/UNIVERSAL (10/98/16/98)	THE OTHER SIDE	5
12	13	—	2	SAMMY KERSHAW MERCURY 536318 (10/98 EQ/17/98)	LABOR OF LOVE	12
13	14	11	12	MARTINA McBride RCA 67516 (10/98/16/98)	EVOLUTION	9
14	12	—	2	MINDY MCCREADY BNA 67504/RCA (10/98/16/98)	IF I DON'T STAY THE NIGHT	12
15	15	12	7	PATTY LOVELESS EPIC 67997/SONY (10/98 EQ/16/98)	LONG STRETCH OF LONESOME	9
16	17	16	55	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10/98/16/98)	EVERYTHING I LOVE	1
17	16	13	16	CLINT BLACK ▲ RCA 67515 (10/98/16/98)	NOTHIN' BUT THE TAILLIGHTS	4
18	18	15	12	COLLIN RAYE ▲ EPIC 67998 (10/98 EQ/16/98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
19	19	17	18	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10/98/16/98)	MICHAEL PETERSON	17
20	22	19	40	LEANN RIMES ▲ CURB 77820 (10/98/15/98)	UNCHAINED MELODY/THE EARLY YEARS	1
21	24	20	15	JOHN DENVER LEGACY 65183/SONY (9/98 EQ/13/98)	THE BEST OF JOHN DENVER LIVE	8
22	21	18	8	BRYAN WHITE ▲ ASYLUM 62047/EGG (10/98/16/98)	THE RIGHT PLACE	7
23	20	14	23	NEAL MCCOY ▲ ATLANTIC 83011/AG (10/98/16/98)	GREATEST HITS	5
24	23	24	3	NEAL MCCOY ATLANTIC 83057/AG (10/98/16/98)	BE GOOD AT IT	23
25	25	22	11	THE KINLEYS EPIC 67965/SONY (10/98 EQ/16/98)	JUST BETWEEN YOU AND ME	22
26	26	23	22	LILA McCANN ASYLUM 62042/EGG	LILA	8
★ ★ ★ GREATEST GAINER ★ ★ ★						
27	48	74	3	VARIOUS ARTISTS ▲ Curb 64091/UNIVERSAL (6/98/11/98)	A COUNTRY SUPERSTAR CHRISTMAS	27
28	27	21	6	DELBERT MCCLINTON CURB 64142/RISING TIDE (10/98/16/98)	ONE OF THE FORTUNATE FEW	15
29	29	31	32	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10/98/16/98)	RUMOR HAS IT	11
30	32	26	24	PAM TILLIS ARISTA NASHVILLE 18836 (10/98/16/98)	GREATEST HITS	6
31	30	27	73	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10/98/15/98)	DREAMIN' OUT LOUD	6
32	33	35	21	TOBY KEITH MERCURY 534836 (10/98 EQ/16/98)	DREAM WALKIN'	8
33	31	28	27	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10/98/15/98)	LEE ANN WOMACK	9
34	28	25	10	CHELY WRIGHT MCA NASHVILLE 70003 (10/98/16/98)	LET ME IN	25
35	34	32	18	DIAMOND RIO ARISTA NASHVILLE 18844 (10/98/16/98)	GREATEST HITS	8
36	36	33	11	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10/98/16/98)	THANK GOD FOR BELIEVERS	25
37	37	37	16	BLACKHAWK ARISTA NASHVILLE 18837 (10/98/16/98)	LOVE & GRAVITY	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
38	38	36	54	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10/98/16/98)	WHAT IF IT'S YOU	1
39	40	38	4	ROY D. MERCER CAPITOL NASHVILLE 21144 (7/98/12/98)	HOW BIG A BOY ARE YA? VOLUME 3	38
40	45	45	6	VARIOUS ARTISTS ▲ CAPITOL NASHVILLE 21144 (7/98/12/98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
41	35	29	31	SAWYER BROWN CURB 77883 (10/98/16/98)	SIX DAYS ON THE ROAD	8
42	39	34	14	LORRIE MORGAN BNA 67499/RCA (10/98/16/98)	SHAKIN' THINGS UP	9
43	43	41	18	KENNY CHESNEY BNA 67498/RCA (10/98/16/98)	I WILL STAND	10
44	44	40	60	CLINT BLACK ▲ RCA 66671 (10/98/16/98)	THE GREATEST HITS	2
45	42	39	32	ALABAMA RCA 67426 (10/98/16/98)	DANCIN' ON THE BOULEVARD	5
46	41	30	7	VARIOUS ARTISTS ▲ 5000 MUSIC 10000/15/98	STONE COUNTRY COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22
47	47	43	104	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10/98/15/98)	FRESH HORSES	1
48	46	44	22	LONESTAR BNA 67422/RCA (10/98/16/98)	CRAZY NIGHTS	16
49	50	46	44	BILL ENGVALL ▲ WARNER BROS. 46263 (10/98/16/98)	HERE'S YOUR SIGN	5
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
50	NEW ▶	1		PAUL BRANDT REPRIZE 46635/WARNER BROS. (10/98/16/98)	OUTSIDE THE FRAME	50
51	49	42	77	VINCE GILL ▲ MCA NASHVILLE 11422 (10/98/16/98)	HIGH LONESOME SOUND	3
52	NEW ▶	1		JOHN DENVER RCA 66687 (23/98/29/98)	THE ROCKY MOUNTAIN COLLECTION	52
★ ★ ★ PACESETTER ★ ★ ★						
53	68	58	61	VARIOUS ARTISTS ▲ WALT DISNEY 60902 (10/98/16/98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
54	54	51	81	MINDY MCCREADY ▲ BNA 66806/RCA (19/98/15/98)	TEN THOUSAND ANGELS	5
55	55	53	28	ROY D. MERCER CAPITOL NASHVILLE 54781 (9/98/15/98)	HOW BIG A BOY ARE YA? VOLUME 1	53
56	51	47	35	TRACY LAWRENCE ▲ ATLANTIC 82985/AG (10/98/16/98)	THE COAST IS CLEAR	4
57	52	48	64	TRAVIS TRITT ▲ WARNER BROS. 46304 (10/98/16/98)	THE RESTLESS KIND	7
58	56	55	17	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10/98/16/98)	WORDS	41
59	58	54	24	ROY D. MERCER CAPITOL NASHVILLE 54782 (9/98/15/98)	HOW BIG A BOY ARE YA? VOLUME 2	54
60	60	49	32	WYNONNA CURB 11583/MCA NASHVILLE (10/98/16/98)	COLLECTION	9
61	57	52	104	VINCE GILL ▲ MCA NASHVILLE 11394 (10/98/16/98)	SOUVENIRS	3
62	53	50	57	KEVIN SHARP ▲ 13/ASYLUM 61930/EGG (10/98/15/98)	MEASURE OF A MAN	4
63	62	56	34	ALISON KRAUSS & UNION STATION ROUNDABOUT 10/98/15/98	SO LONG SO WRONG	4
64	63	59	82	GEORGE STRAIT ▲ MCA NASHVILLE 11428 (10/98/16/98)	BLUE CLEAR SKY	1
65	74	—	2	VARIOUS ARTISTS ▲ 5000 MUSIC 10000/15/98	COUNTRY CARES FOR KIDS: A HOLIDAY ALBUM TO BENEFIT ST. JUDE CHILDREN'S RESEARCH HOSPITAL	65
66	65	61	86	BRYAN WHITE ▲ ASYLUM 61880/EGG (10/98/16/98)	BETWEEN NOW AND FOREVER	7
67	59	58	16	JOHN ANDERSON MERCURY 536004 (10/98 EQ/16/98)	TAKIN' THE COUNTRY BACK	19
68	61	57	22	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10/98/16/98)	LIVE	26
69	64	62	66	TY HERNDON ▲ EPIC 67564/Sony (10/98 EQ/15/98)	LIVING IN A MOMENT	6
70	66	64	83	BROOKS & DUNN ▲ ARISTA NASHVILLE 18810 (10/98/15/98)	BONDERLINE	1
71	70	70	1	RICKY SKAGGS ROUND 0801 (9/98/14/98)	BLUEGRASS RULES!	70
72	71	67	52	MARI CHESNUTT ▲ DECCA 11529/MCA NASHVILLE (10/98/16/98)	GREATEST HITS	18
73	NEW ▶	1		SAWYER BROWN CURB 77852 (10/98/15/98)	HALLELUJAH HE IS BORN	73
74	69	66	71	ALABAMA RCA 66848 (4/98/9/98)	SUPER HITS	47
75	67	60	60	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82947/AG/10/98/16/98	WHAT I DO THE BEST	5

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows album removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

NOVEMBER 29, 1997

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)				
1	1	JOHN DENVER ▲ RCA 10374 (10/98/16/98)	JOHN DENVER'S GREATEST HITS	5
2	2	ALAN JACKSON ▲ ARISTA NASHVILLE 18801 (10/98/16/98)	THE GREATEST HITS COLLECTION	108
3	3	SHANIA TWAIN ▲ MERCURY 522886 (10/98 EQ/16/98)	THE WOMAN IN ME	145
4	6	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (6/98 CD)	A CHRISTMAS TOGETHER	12
5	4	JOHN DENVER ▲ RCA 12195 (10/98/16/98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	22
6	5	GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9/98/13/98)	NO FENCES	346
7	20	KENNY ROGERS MAGNATONE 108 (10/98/16/98)	THE GIFT	12
8	13	PATSY CLINE ▲ MCA NASHVILLE 12* (7/98/12/98)	12 GREATEST HITS	556
9	7	TIM McGRAW ▲ CURB 77659 (9/98/15/98)	NOT A MOMENT TOO SOON	191
10	—	VINCE GILL ▲ MCA NASHVILLE 10877 (10/98/15/98)	LET THERE BE PEACE ON EARTH	54
11	9	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10/98/15/98)	THE HITS	153
12	8	HANK WILLIAMS, JR. ▲ CURB 77638 (6/98/9/98)	GREATEST HITS, VOL. 1	184
13	11	GEORGE STRAIT ▲ MCA NASHVILLE 10651 (10/98/15/98)	PURE COUNTRY (SOUNDTRACK)	270
Catalog albums are 2 year-old titles that have fallen below #100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined week title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past Heatseeker title.				

Catalog albums are 2 year-old titles that have fallen below #100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined week title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past Heatseeker title.

COUNTRY CORNER



by Wade Jessen

IT'S LIKE STRIKING OIL IN OKLAHOMA: If Garth Brooks were a wildcat driller in his home state, his "Long Neck Bottle" would be the mother lode. The lead single from "Sevens" hits Airpower status in just two weeks with a gusher of airplay that hurls the song 27-6 on Billboard's Hot Country Singles & Tracks. Brooks entered the chart last issue with 2,056 spins and finishes this tracking period with a whopping 4,386 detections, trailing Shania Twain's "Love Gets Me Every Time" by 1,389 plays, as that track inks a solid month at No. 1. Brooks will have formidable competition not only from Twain, but from four other behatted stars. Clay Walker, Michael Peterson, George Strait, and Clint Black might have airplay spurts that could hamper Brooks' efforts to jump to No. 1 next issue, and considering that Brooks' new album somehow got leaked to country radio five days before its scheduled delivery, there could be plenty of surprises in store on our airplay scorecard next issue. "We were expecting to get the disc on Nov. 22 or 23 at the latest, but we got a surprise in the mail on the 17th," says Dave Louis, music director at WKXK St. Louis. "An unmarked reference CD showed up on Monday from an unidentified source, and we had heard that a couple of other stations had it, too. We've started playing each cut three times a day." At least for the first phase of the "Sevens" ballyhoo, that station is positioning itself as the first station in the country to air cuts from "Sevens." At press time, a call to promotion executives at Capitol Nashville had gone unanswered regarding the mysterious unmarked albums. Retail begins scanning the set Tuesday (25).

HERE IN THE REAL WORLD: Two various-artists projects sweep our awards for the largest sales gains on Top Country Albums, as "A Country Superstar Christmas" (Hip-O/Universal) takes Greatest Gainer roses, and the Pacesetter nod goes to "The Best Of Country Sing The Best Of Disney" (Walt Disney). Sales more than double on the budget-priced holiday package to around 7,000 units (a 108% gain), causing the set to rise 48-27 on Top Country Albums and bow on The Billboard 200 at No. 191. The Disney set is a 1996 release that jumps 68-53 with a 52% increase on the country list. Meanwhile, Paul Brandt notches our Hot Shot Debut as his sophomore set, "Outside The Frame" (Reprise), sets up shop at No. 50 with 3,000 units.

VISIONS OF SUGAR PLUMS: Perhaps to help conjure up images of the legendary over-the-river-and-through-the-woods holidays of yesteryear, shoppers have dipped into Christmas bins to nudge the yuletide spirit. On Top Country Catalog Albums, Vince Gill's "Let There Be Peace On Earth," a perennial favorite since '93, re-enters at No. 10 with 4,000 scans. Gill's set is outsold by Kenny Rogers' '96 release, "The Gift," which rises 20-7 and is available through QVC and is worked at Christian retailers by Word. Bruce Van Langen, director of sales at Magnatone, says Rogers will appear on the cable shopping channel to help promote the set, which enjoyed a brief summertime renaissance after being featured there during a weeklong offering. "The Gift" opened at No. 19 on the catalog chart in the Aug. 16 issue. Four other seasonal packages are sprinkled throughout the chart, including sets by John Denver, Reba McEntire, and Garth Brooks.

Opening with 1,500 units on Top Country Albums, Sawyer Brown opens at No. 73 with "Hallelujah He Is Born" (Curb), and although that set is being worked at Christian retailers by Warner Christian Distribution, it narrowly missed a debut on this issue's unpublished Top Contemporary Christian list.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 10 ANGEL IN MY EYES (Reynolds, BMI/Knob Twister, ASCAP) H/WBM
- 11 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/PolGram Int'l, BMI/Coll-N-Twins, BMI) H/L/WBM
- 12 BLACK AS AN EYE (Warner-Tamerlane, BMI/Hillmeyer, BMG/Starstruck Angel, BMI/Dead Solid Perfect, BMI) H/L/WBM
- 9 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) H/L
- 36 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) H/L/WBM
- 72 CLOUDS ON HEAVEN (Coburn, BMI) H/L
- 56 THE COAST IS CLEAR (Aime, ASCAP/Barnetuck, ASCAP/InSync, BMI/Xomba, BMI) H/L
- 53 THE DAY SHE LEFT TULSA (IN A CHEVY) (Starstruck Winters Group, ASCAP/Marx D, ASCAP/Diamond Three, BMI/Seven Summers, BMI) H/L
- 51 OH I SHAVE MY LEGS FOR THIS? (Polgram Int'l, BMI/Sony/ATV Cross Keys, BMI) H/L
- 37 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 63 DRIVE ME CRAZY (Sony/ATV Cross Keys, ASCAP/Sleepover Boy, BMI/Cognac, BMI/Hobn Arms, BMI)
- 15 FROM HERE TO ETERNITY (Warner-Tamerlane, ASCAP/Doddy Robot, ASCAP/Brooks & Dunn, ASCAP) WBM
- 4 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/Eric, ASCAP/Juds, ASCAP) H/L/WBM
- 68 FROM THIS MOMENT ON (Songs of PolyGram Int'l, BMI)

INT'L MARKETING BLOOMS IN NASHVILLE

(Continued from page 26)

when he played the Club Rex there, and I started realizing this could be a whole big thing. Like rock and jazz and other forms of music, country doesn't become international until it goes to other places and people there first imitate it and then make it their own and then it comes back. It just takes a long time for that loop to form and for it to become an international art form. And it takes stars to do that. It's not about the genre, it's about the music and the artists. That's what Garth [Brooks] and Shania [Twain] are doing now. The artists have to want it, management has to want it, the record label has to support it."

Along the way, Saporiti has introduced niche events, such as "western beat night" at the Montreux Jazz Festival. "That really helps give the music validity," he says.

When Saporiti formed Warner/Reprise Nashville's international division in 1991, he began with the slogan "Global peace through country music." He hired an assistant, Yumi Kimura, a student in the music program at Middle Tennessee State University (MTSU)—who is now international marketing manager—and put her desk in the shower of the bathroom, where his desk replaced the toilet.

"I started just by traveling and meeting all of our people around the world," he says. "I told them that I could be helpful and wouldn't get in their way. I started in Europe and then Japan and Australia. It was up to Nashville to deliver its music, and I had to figure out how to do it. Here, Yumi and I relied on interns from MTSU or Belmont or Vanderbilt, and we looked for people who spoke other languages. That's how we first got into the market in Brazil, through a student. He told us ballads really worked on soap operas there. So we put 'My Love' by Little Texas on a soap opera there, and it became a hit. Now, Brazil is a growth market."

In Japan, he discovered, a song could be broken by introducing it first as a commercial. "Then, you make the commercial into a single. We did that with [the group] Take 6 and did very well. We did Subaru and Toyota commercials and turned them into hits. We've had successes with Beth Nielsen Chapman the same way. But you don't know that until you go there and learn the market. I've tried to educate Nashville to that and to the fact that the world

market is 70% of all the records sold. A lot of it is in overcoming the fear of the unknown. You've got big record executives here driving BMWs who don't know how to dial a country code, and they're too proud to ask. That's a reality."

The same applies to artists, he says, citing the fact that it takes years of courting and visiting for an artist to begin to bond in another market. "A lot of artists don't know that," he says. "They will play a country once and think that's all it takes. You've got to play the clubs and build a fan base and get the journalists. You've got to go and keep going, the way Trisha Yearwood has been working Australia for years. Australia is hot now; the CMA is sending a task force of 35 or so executives down there in February. Garth has done it this way. This is long-term stuff; there's no immediate payback. But there are two ways to make money: you can raise the price, or you can expand the market base. I would prefer to do the latter."

Overall, international touring by Nashville country artists is up. CMA figures for 1996 show a 22% rise in dates, with 918 dates in 1996, compared with 750 in 1995 and 500 in 1994.

The flip side of that, he notes, is the increasing number of artists moving to Nashville from abroad. "Canadians have always been coming here," he

says, "and now we have the Australians, such as Sherrié Austin and the Ranch. We've just signed a Dutch lady singer, Ilse DeLange, whom I had first seen at the Dutch country music awards when she was just 17. We're doing a joint venture with our Dutch label in which we'll record her here and market her in Holland and Germany. She sings in English and speaks in Dutch and German, so that makes her more accessible. Eventually, we'll have her here and try to have her open the door here for more international artists."

Overall, he says, learning the international marketplace is a gradual process. "You have to educate yourself to each area and its customs and the music they listen to there. In Thailand, they like male balladeers. The French like Steve Earle; there's a kind of James Dean thing there. The Germans like singers like Trisha, Faith Hill and Shania. In Brazil, there's a definite correlation of the music there to country. Australia is like the U.S. 30 years ago. And you learn the customs. You don't get onstage in Ireland, like Jim Lauderdale did, and say, 'It's great to be here in the U.K.'"

Saporiti likens his task to an artisan doing one task at a time. "To quote J.P. Donleavy," he says, "It is the random accumulation of triumphs which is so nice."



Golfing With Garth. Garth Brooks hosted the 15th annual Bill Boyd Golf Classic to benefit the T.J. Martell Foundation for cancer, AIDS, and leukemia research for children; the Neil Bogart Memorial Laboratory; and the Los Angeles Shriner's Hospital for Crippled Children. Pictured, from left, are Academy of Country Music (ACM) president Scott Siman, ACM executive director Fran Boyd, Brooks, and ACM vice chairman Gene Weed.

25 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM

13 I DON'T THINK I CAN STOP CRYING (Magnetic, BMG/Roxette, BMI/Illusion, BMI) H/L

20 IN ANOTHER'S EYES (Maer Bob, ASCAP/No Fences, ASCAP/No Brav, BMI/Cat's Eye, BMI) H/L

21 I WANNA FALL IN LOVE (M. Siro, BMI/Hidden Words, BMI/Off! Rose, BMI) WBM

71 I WRONG THE BOOK (Rockin' K, ASCAP/Warner/Chappell, BMI/Starstruck Angel, BMI) H/L

69 JUST ANOTHER HEARTACHE (New Haven, BMI/Alusic Hill, BMI/Starstruck Group, ASCAP/Mark D., ASCAP) H/L

53 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Don Desperadoes, ASCAP/N.D. 2, ASCAP) H/L

44 JUST TO SEE YOU (Music Corp. of America, BMI/Coll-N-Twins, BMI/Hammond Cumberland, BMI/Baby May, BMI) H/L/WBM

59 HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM

45 HEART HOLD ON (EMI Blackwood, BMI/Unilver, BMI/Costello, ASCAP) H/L

50 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbiz, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) H/L/WBM

79 HONKY TONK TRUTH (Sony/ATV Tree, BMI/Showbiz, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) H/L/WBM

24 I DON'T GET IT (Tommy Boyz, ASCAP/Street Street, ASCAP/Farrell, ASCAP/Farrell, ASCAP) H/L/WBM

56 I CAN LOVE YOU BETTER (Songs of PolyGram Int'l, BMI/PolyGram Int'l, ASCAP) H/L

45 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Face, ASCAP/Billie, BMI) H/L

33 I DON'T LOVE YOU (EMI Tower Street, BMI/Little Cypress, BMI/Blackwood, BMI/II Dreams Had Wings, ASCAP) H/L

74 I LOVE TRAVELS (BMC, ASCAP/Wood Monkey, ASCAP/Careers, BMI/Billy Ocean, BMI) H/L

46 I LOVE YOU TO SURRENDER (Pat Price, BMI/Sydney Erne, BMI)

21 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erne, BMI)

49 I'M NOT IN LOVE WITH YOU (Post Oak, BMI)

12 I THREW GOD FOR BELIEVERS (EMI Blackwood, BMI/Golden Wheat, BMI/New Haven, BMI) H/L/WBM

62 NICKAJACK (Warner-Tamerlane, BMI/Rancho Belita, BMI/Totala, BMI) WBM

57 NOBODY LIKES ME (Sony/ATV Cross Keys, ASCAP/Cool, ASCAP/Our Songsmith, ASCAP) H/L

58 THE NOTE (Seabin Stars, BMI/Water Haynes, BMI/CM, BMI) H/L

53 NOTHIN' BUT THE TAILLIGHTS (Blurred, BMI/Steve Winner, BMI) WBM

26 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzzio, BMI/Coll-N-Twins, BMI) H/L

43 ONE OF THOSE NIGHTS TONIGHT (Sea Acra, ASCAP/Famous, ASCAP/Careers, BMI/Hammond Cumberland, BMI/Mel Curb, BMI/Diamond Struck, BMI) H/L/WBM

70 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Big, BMI/Steve Winner, BMI) H/L

41 ONE SMALL MIRACLE TEAM (Reynolds, BMI/Magnature, SEAC) H/L

22 ON THE SIDE OF ANGELS (Red Brazos, BMI/House Notes, BMI/Gary Burr, ASCAP/MCA, ASCAP) H/L/WBM

7 PLEASE (We've Got The Music, BMI/Ashtwoods, BMI/Songs Of PolyGram Int'l, BMI) H/L

40 POSSUM KING (King, BMI/Ashtwoods, ASCAP/Phil Chesca, ASCAP/Maria, ASCAP/EMI Blackwood, BMI/Phil Chesca, BMI) H/L/WBM

10 THE REST OF MINE (WB, ASCAP/Saving Company, ASCAP/Milena, ASCAP/Leggy Bayou, ASCAP) WBM

73 SENDING ME ANGELS (Howlin' Hits, ASCAP/Its Music, BMI/Ashtwoods, ASCAP/Frank Miller, ASCAP) H/L

39 SET UP AND MOVE (Blue Water, BMI/Water, BMI/Music Corp. Of America, BMI) H/L

53 SMALL TOWN (Alma, ASCAP/Holmes Creek, ASCAP/Invincible, BMI/Gary Survey, BMI/Almo Invincible, BMI) WBM

2 SOMETHING THAT WE DO (Blurred, BMI/Cut-Rise, BMI) WBM

49 STAY IN LOVE WITH YOU (Post Oak, BMI)

12 STAY GOD FOR BELIEVERS (EMI Blackwood, BMI/Golden Wheat, BMI/New Haven, BMI) H/L/WBM

BMI/Mark Alan Springer, BMI/Big Gant, BMI) H/L

64 THAT DOES IT (Starstruck Winters Group, ASCAP/Aubrey Lee, BMI/Ashtwoods, ASCAP/Strong Menders, ASCAP) H/L

65 THERE'S ONLY YOU (Ashtwood, ASCAP) H/L

3 TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Hookem, BMI/Polycraft Int'l, ASCAP) H/L

50 WALKIN' (Colbie, BMI/R.E.S., BMI) H/L

55 WALKIN' (Dixie Chicks, BMI/Words To Music, BMI/O, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/ASCA) H/L

61 WHAT A WOMAN KNOWS (Atlantic, BMI/Pant & Primer, BMI/EMI April, ASCAP/Despicable, ASCAP/Gary Burr, ASCAP/MCA, BMI) H/L

38 WHO'S THAT GIRL (Starstruck Angel, BMI/Malloy's Toys, ASCAP/House, BMI/Steve Winner, ASCAP/Marc D, ASCAP) H/L/WBM

42 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenoweth, BMI) WBM

16 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/AM Around Town, ASCAP/EMI April, ASCAP/Inds, ASCAP) H/L/WBM

14 WHEN LOVE STARTS TALKIN' (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knee, BMI/KMU/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) H/L

67 THE WISH (Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, New West/Sony/ATV Tunes, BMI/Sony/ATV Tree, BMI/Kim's Kitchen, BMI/Life Buiffs, BMI/Life Buiffs, BMI) H/L

47 YOU AND YOU ALONE (EMI) WBM

18 YOU DON'T WANT TO MISS ME (Mighty Neoc, BMI/Lauderhounds, BMI/Blue Water, BMI) H/L

32 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) H/L

17 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) H/L/WBM

Billboard NOVEMBER 29, 1997

HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY
BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 161 COUNTRY STATIONS
ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/PROMOTION ALBE	ARTIST	PEAK POSITION
★★★ No. 1 ★★★							
(1)	1	1	9	LOVE GETS ME EVERY TIME	R. LANGE / STWIN R. LANGE	◆ SHANIA TWAIN (C) (D) (IV) MERCURY 568062	1
(2)	2	3	14	SOMETHING THAT WE DO	SHANIA TWAIN / CLINT BLACK	◆ CLINT BLACK (C) (D) (IV) RCA 8735	2
(3)	6	8	13	TODAY MY WORLD SLIPPED AWAY	GEORGE STRAIT	◆ GEORGE STRAIT V. MCA NASHVILLE 72019	3
(4)	7	10	12	FROM HERE TO ETERNITY	◆ MICHAEL PETERSON	◆ MICHAEL PETERSON REPRISE ALBM CUT	4
(5)	4	7	17	WATCH THIS	◆ CLAY WALKER	◆ CLAY WALKER GARY ALBUM CUT/EP	4
(6)			2	LONG NECK BOTTLE	GARTH BROOKS	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	6
(7)	9	12	18	PLEASE	◆ THE KINLEYS	◆ THE KINLEYS (C) D. EPIC 87656	7
(8)	11	11	13	LAND OF THE LIVING	PAM TILLIS	◆ PAM TILLIS ARISTA NASHVILLE 71970	8
(9)	12	13	12	A BROKEN WING	◆ MARTINA McBRIDE	◆ MARTINA McBRIDE (C) D. V. RCA 87495	9
(10)	13	18	13	THE REST OF MINE	◆ TRACE ADKINS	◆ TRACE ADKINS C. D. V. CAPITO, NASHVILLE 78980	10
(11)	10	14	8	BETWEEN THE DEVIL AND ME	ALAN JACKSON	◆ ALAN JACKSON V. ARISTA NASHVILLE 72007	10
(12)	3	2	18	THANK GOD FOR BELIEVERS	◆ MARK CHESNUTT	◆ MARK CHESNUTT (C) (D) (IV) DECCA 72014	2
(13)	17	20	8	I'M SO HAPPY I CAN'T STOP CRYING	TOBY KEITH WITH STING	◆ TOBY KEITH WITH STING (C) D. V. MERCURY 56814	13
(14)	14	15	9	WHEN LOVE STARTS TALKIN'	◆ WYNONNA	◆ WYNONNA (C) D. V. CURB 67079 / MCA 87581	14
(15)	8	6	22	EVERYWHERE	◆ TIM McGRAW	◆ TIM McGRAW CURB ALB. CUT	1
(16)	16	16	13	WHAT IF IT'S YOU	◆ REBA MCENTIRE	◆ REBA MCENTIRE V. MCA NASHVILLE 72008	15
(17)	20	23	14	YOU WALKED IN	◆ LONESTAR	◆ LONESTAR (C) D. V. BNA 64942	17
(18)	18	21	11	YOU DON'T SEEM TO MISS ME	◆ PATTY LOVELESS	◆ PATTY LOVELESS (C) D. V. MCA 87584	18
(19)	22	24	9	ANGEL IN MY EYES	◆ JOHN MICHAEL MONTGOMERY	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALB. CUT	19
(20)	15	5	15	IN ANOTHER'S EYES	◆ TRISHA YEARWOOD AND GARTH BROOKS	◆ TRISHA YEARWOOD AND GARTH BROOKS V. MCA NASHVILLE 78982	2
(21)	23	25	11	I HAVE TO SURRENDER	◆ TY HERNDON	◆ TY HERNDON EPIC ALBUM CUT	21
(22)	24	28	8	ON THE SIDE OF ANGELS	LEANN RIMES	◆ LEANN RIMES CLUB REB. MC	22
(23)	5	4	18	LOVE IS THE RIGHT PLACE	◆ BRYAN WHITE	◆ BRYAN WHITE CLASPY AM 64742	4
(24)	21	17	18	HOW DO I GET THERE	◆ DEANA CARTER	◆ DEANA CARTER V. CAPITO, NASHVILLE 78945	1
(25)	31	34	5	IMAGINE THAT	DIAMOND RIO	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	25
(26)	25	31	8	OF COURSE I'M ALRIGHT	ALABAMA	ALABAMA V. MCA 87585	25
(27)	32	45	7	HE'S GOT YOU	◆ BROOKS & DUNN	◆ BROOKS & DUNN V. ARISTA NASHVILLE 72011	27
(28)	29	32	10	I WANNA FALL IN LOVE	◆ LILA McCANN	◆ LILA McCANN ASYLUM ALBUM CUT	28
(29)	19	9	14	HONKY TONK TRUTH	◆ BROOKS & DUNN	◆ BROOKS & DUNN V. ARISTA NASHVILLE 72021	3
(30)	26	29	11	WHAT IF I DO	MINDY MCCREADY	MINDY MCCREADY (C) (D) (IV) BNA 64950	26
(31)	34	37	5	DID I SHAVE MY LEGS FOR THIS?	◆ DEANA CARTER	◆ DEANA CARTER C. D. (IV) CAPITOL NASHVILLE 58672	31
(32)	35	36	5	YOU'VE GOT TO TALK TO ME	LEE ANN WOMACK	◆ LEE ANN WOMACK (C) D. EPIC 12223	32
(33)	37	38	6	LOVE OF MY LIFE	◆ SAMMY KERSHAW	◆ SAMMY KERSHAW (C) (IV) MERCURY 568142	33
(34)	28	22	19	IF YOU LOVE SOMEBODY	KEVIN SHARP	KEVIN SHARP 143 ALBUM CUT ASYLUM	4
(35)	36	33	14	HAND OF FATE	◆ SONS OF THE DESERT	◆ SONS OF THE DESERT (C) D. EPIC 12203	33
(36)	38	35	8	A CHANCE	KENNY CHESNEY	KENNY CHESNEY BNA 64908	35
(37)	44	51	3	DON'T BE STUPID (YOU KNOW I LOVE YOU)	◆ SHANIA TWAIN	◆ SHANIA TWAIN (C) (D) (IV) MERCURY 568242	37
(38)	42	40	7	IF YOU CAN'T BE GOOD (BE GOOD AT IT)	◆ NEAL MCCOY	◆ NEAL MCCOY ATLANTIC ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/PROMOTION ALBE	ARTIST	PEAK POSITION
★★★ HOT SHOT DEBUT ★★★							
(69)	NEW ►	1		JUST ANOTHER HEARTACHE	T. BROWN / HILL D. SANDERS	◆ CHELY WRIGHT (IV) MCA NASHVILLE 72025	69
(70)	NEW ►	1		ONE SMALL MIRACLE	T. B. MAGEE / K. L. LEWIS / J. ANDERSON S. WARNER	◆ BRYAN WHITE ASYLUM ALBUM CUT	70
(71)	70	72	4	I WROTE THE BOOK	G. MURKIN / M. KING / L. ROY	MATT KING ATLANTIC ALBUM CUT	70
(72)	NEW ►	1		CLOSER TO HEAVEN	B. MAYER / A. MAYC. B. THER	MILA MASON ATLANTIC ALBUM CUT	72
(73)	NEW ►	1		SENDING ME ANGELS	G. NICHOLSON E. GORDON R. D. MCCINTYR J. WILLIAMS F. MILLER	◆ DELBERT MCCINTYR V. CURB 568250 / 655142	73
(74)	75	76	16	LOVE TRAVELS	B. WICK K. MATTEA B. HALLIGAN J. L. HALLIGAN	KATHY MATTEA V. MERCURY 568120	39
(75)	74	71	7	NOTHIN' BUT THE TAILLIGHTS	J. STRONG C. BLACK C. BLACK S. WARNER	CLINT BLACK RCA ALBUM CUT	71

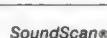
Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ♦ Video/clip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) CD single availability. (M) Cassette maxi-single availability. (TV) Vinyl maxi-single availability. (W) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications

Billboard Top Country Singles Sales

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
★★★ No. 1 ★★★							
1	1	1	24	HOW DO I LIVE ▲	CURB 73022	17 weeks at No. 1 LEANN RIMES	
2	2	2	8	LOVE GETS ME EVERY TIME	● MERCURY 568062	SHANIA TWAIN	
3	3	3	12	YOU LIGHT UP MY LIFE	● CURB 73027	LEANN RIMES	
4	4	4	10	A BROKEN WING/VALENTINE	RCA 64963	MARTINA McBRIDE	
5	5	5	14	PLEASE	EPIC 18656/SONY	THE KINLEYS	
6	6	6	8	THE REST OF MINE	CAPITOL NASHVILLE 58680	TRACE ADKINS	
7	7	7	29	IT'S YOUR LOVE	▲ CURB 73019	TIM McGRAW (WITH FAITH HILL)	
8	8	9	11	YOU WALKED IN	BNA 64942/RCA	LONESTAR	
9	NEW ►	1		DON'T BE STUPID (YOU KNOW I LOVE YOU)	MERCURY 568242	SHANIA TWAIN	
10	10	12	5	DID I SHAVE MY LEGS FOR THIS?	CAPITOL NASHVILLE 58672	DEANA CARTER	
11	9	8	6	WHAT IF I DO	BNA 64990/RCA	MINDY MCCREADY	
12	11	20	3	I'M SO HAPPY I CAN'T STOP CRYING	MERCURY 568114	TOBY KEITH WITH STING	
13	13	13	7	YOU DON'T SEEM TO MISS ME	EPIC 78704/SONY	PATTY LOVELESS	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
★★★ HOT SHOT DEBUT ★★★							
(14)	14	14	8	WHEN LOVE STARTS TALKIN'	CURB 56095/UNIVERSAL	WYNONNA	
(15)	NEW ►	1		SOMETHING THAT WE DO	DOCA 65336	CLINT BLACK	
(16)	12	11	14	LOVE IS THE RIGHT PLACE	ASYLUM 64152/EG	BRYAN WHITE	
(17)	16	16	7	MORE THAN EVERYTHING	DECCA 72022/MCA NASHVILLE	RHETT AKINS	
(18)	15	15	16	SHUT UP AND DRIVE	MCA NASHVILLE 72012	CHELY WRIGHT	
(19)	18	22	3	LOVE OF MY LIFE	MERCURY 568140	SAMMY KERSHAW	
(20)	20	19	6	ONE SOLITARY TEAR	ARISTA NASHVILLE 13099	SHERRIE AUSTIN	
(21)	17	10	17	GO AWAY	BNA 64914/RCA	LORRIE MORGAN	
(22)	19	17	76	THE LIGHT IN YOUR EYES/BLUE	CURB 76959	LEANN RIMES	
(23)	21	18	15	THAN A GOD FOR BELIEVERS	DECCA 72014/MCA NASHVILLE	MARK CHESNUTT	
(24)	24	21	26	BUTTERFLY KISSES	● MCA NASHVILLE 72015	RAYBON BROS.	
(25)	23	24	4	NICKAJACK	CAPITOL NASHVILLE 58666	RIVER ROAD	

Records with the greatest sales gains this week. ▲ Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.



TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	

1	1	3	LONDON SYMPHONY ORCHESTRA (FOSTER)	PAUL McCARTNEY'S STANDING STONE
2	NEW	1	YO-YO MA	PIAZZOLLA: THE SOUL OF THE TANGO
3	5	44	ANDRE RIEU	THE VIENNA I LOVE
4	2	9	CECILIA BARTOLI/JAMES LEVINE	AN ITALIAN SONGBOOK
5	10	3	ANDRE RIEU	THE CHRISTMAS I LOVE
6	4	7	LUCIANO PAVAROTTI	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
7	12	67	PHILIPS 453610 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
8	7	4	LEILA JOSEFOWICZ	VIOLIN FOR ANNE RICE
9	3	9	ANONYMOUS 4	VON BINGEN: 11,000 VIRGINS
10	6	7	E.MEYER/B.FLECK/M.MARSHALL	UNCOMMON RITUAL
11	NEW	1	CECILIA BARTOLI/ANDREA BOCELLI	A HYMN FOR THE WORLD
12	9	61	MA/MEYERO/CONNOR	APPALACHIA WALTZ
13	11	4	HILARY HAHN	PLAYS BACH
14	8	5	BRYN TERFEL	HANDEL: ARIAS
15	14	9	VANESSA-MAE	CLASSICAL ALBUM 2: CHINA DOLL

TOP CLASSICAL CROSSOVER™

1	1	7	VARIOUS ARTISTS	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL
2	3	4	LONDON PHILHARMONIC (SCHOLESS)	KASHMIR: SYMPHONIC LED ZEPPELIN
3	7	6	DOMINGO/HUANG/BOLTON	MERRY CHRISTMAS FROM VIENNA
4	2	14	VARIOUS ARTISTS	CHIP DAVIS' HOLIDAY MUSIK
5	4	8	SARAH BRIGHTMAN	TIME TO SAY GOODBYE
6	5	7	JOHN WILLIAMS/YO-YO MA	SEVEN YEARS IN TIBET
7	6	11	OTTMAR LIEBERT	LEANING INTO THE NIGHT
8	8	16	JOHN WILLIAMS/TZHAKH PERLMAN	CINEMA SERENADE
9	9	51	SOUNDTRACK	SHINE
10	10	44	LONDON SYMPHONY (WILLIAMS)	STAR WARS: A NEW HOPE
11	13	3	ARIA	ARIA
12	12	11	JOE JACKSON	HEAVEN & HELL
13	14	3	MARK O'CONNOR	LIBERTY!
14	11	47	THE TALIESIN ORCHESTRA (SAYRE)	ORINOCO FLOW: THE MUSIC OF ENYA
15	15	35	LONDON SYMPHONY (WILLIAMS)	STAR WARS: RETURN OF THE JEDI

Albums with the greatest sales gain this week. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a number following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the number is preceded by the number of discs and/or tapes. *Artist indicates vinyl available. ■ indicates past or present Bestseller title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97 CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1997 Billboard/BPI Communications and SoundScan Inc.

TOP CLASSICAL MIDLINE

1	CARRERAS-DOMINGO-PAVAROTTI A	TOP CLASSICAL BUDGET
2	TENOR'S CHRISTMAS SONA CLASSICAL	1 VARIOUS NUTCRACKER CHRISTMAS INTER-
3	2 CARRERAS-DOMINGO-PAVAROTTI CHRIST-	SOUND
4	MAS FAVORITES	2 VARIOUS ROMANCE AND ROSES ■ INTER-
5	3 VARIOUS MOZART FOR YOUR MIND PHILIPS	SOUND
6	4 VARIOUS MOZART IN THE MORNING PHILIPS	3 VARIOUS TEN YEARS OF SUCCESS NAXOS
7	5 BOSTON POPS (FIEDLER) CHRISTMAS FEAT-	4 VARIOUS MOZART-GREATEST HITS REFER-
8	FESTIVAL RCA VICTOR	ENCE GOLD
9	6 VARIOUS ONLY CLASSICAL CD YOU NEED	5 MARY JANE NEWMAN A TRIBUTE TO DIANA
10	RCA VICTOR	VOX CLASSICS
11	7 VARIOUS PACHELBEL CANON RCA VICTOR	6 VARIOUS 20 CLASSICAL FAVORITES MADACY
12	8 VARIOUS THE GREATEST OPERA SHOW ON	7 VARIOUS BEETHOVEN: GREATEST HITS REF-
13	EARTH LONDON	ERENCE GOLD
14	9 VARIOUS TUNE YOUR BRAIN DG	8 VARIOUS VIVALDI: FOUR SEASONS MADACY
15	10 VARIOUS BARBER'S ADAGIO RCA VICTOR	9 JOHN BAYLESS BEATLES'S GREATEST HITS
16	11 VARIOUS MOZART FOR MEDITATION PHILIPS	INTERSONG
17	12 BOSTON POPS (FIEDLER) CHRISTMAS AT	10 VARIOUS THE ONLY OPERA CD YOU'LL EVER
18	THE POPS RCA VICTOR	NEED RCA VICTOR
19	13 VARIOUS MOZART-GREATEST HITS SONY	11 VARIOUS BEETHOVEN EDITION COM-
20	CLASSICAL	PACTOTHEQUE DG
21	14 VARIOUS SHINE: THE COMPLETE CLASSICS	12 VARIOUS GERSHWIN: AN AMERICAN IN
22	PHILIPS	PARIS MADACY
23	15 ACADEMY OF ST. MARTIN-IN-THE-FIELDS	13 VARIOUS CLASSICAL MASTERPIECES MADACY
24	(MARRINER) PURE CLASSICS EMI CLASSICS	14 VARIOUS PIANO BY CANDLELIGHT MADACY
25		15 JOHN WILLIAMS SPANISH GUITAR MUSIC
26		SONY CLASSICAL

Classical
KEEPING SCORE™

by Heidi Waleson

PIANISTS' PROGRESS: Sony Classical salutes pianist Murray Perahia this month with "Murray Perahia 25th Anniversary Edition," a four-disc set that traces the quarter-century collaboration between pianist and label. Perahia's breakthrough repertoire, *Mozart*, is represented with Concerto No. 27, K.595, in which Perahia conducts the Chamber Orchestra Of Europe from the keyboard, part of his complete Mozart concerto series; also in the set is the first release of his 1991 recording of the composer's Six German Dances K.509 and Adagio K.540. Rarer pieces are also in the set: first releases of Berg's Sonata for Piano Op. 1 (recorded in 1987) and Michael Tippett's Sonata No. 1 for piano (recorded in 1986); a disc devoted to chamber music has Perahia collaborating with tenor Peter Pears (made in 1979, toward the end of that celebrated artist's life, and it shows); and, going back in time, a 1976 recording of Schumann's "Papillons." Bartók, Rachmaninoff, Scarlatti, Schubert, and Chopin are also here, a valuable overview of a valuable pianist.

Another most valuable pianist has ventured out of his signature repertoire: **Richard Goode**, who became indelibly associated with the sonatas of Beethoven when he played and recorded the complete cycle, can be heard gloriously

performing Chopin on a new Nonesuch album. When Goode took a nine-month sabbatical a few years ago, after all that Beethoven, he spent it working on Chopin and Bach. "I felt that these two would be the right companions, because I felt that I would feel the polyphonic possibilities of Chopin more—I could feel the transparency and the beauty of his part writing. The mazurkas have that feeling, that the goings-on inside are very important. I love playing the dance pieces of Bach, and I like to program dance pieces of Chopin beside them, because Bach was one of Chopin's great passions. When he gave public concerts, which didn't happen very often, he would closet himself in his studio and play Bach preludes



GOODE

and fugues."

Goode is also recording some Mozart concerti (Nonesuch) that he says he hasn't played in years. "I hear it somewhat differently, and I want to focus on how differently I hear it. In Mozart, I feel I've been insensitive, often, to how much there is to hear harmonically all the time. Mozart concertos are written so much in passagework, and I think the difference between passagework and real music is that everything is heard inside the passage; you hear the implications of all the notes, rather than skating over the surface." Goode performs Mozart's Concertos Nos. 9 and 24 with the *Orpheus Chamber Orchestra* Monday (24) at New York's Carnegie Hall.

Among the younger generation of mature pianists, one to note is **Yuri Kim**, whose eloquent debut recording of Beethoven is out on Well-Tempered Productions. Born in Seoul Korea, raised in Malaysia, and trained at the Curtis Institute in Philadelphia and Mannes College of Music in New York, Kim plays with power and clarity and a poetic sensibility. In February, she performs Bach with **Vladimir Feltsman** at the 92nd Street Y in New York.

KICKOFF: Violinist **Gil Shaham** will be on hand for the official launch of the Deutsche Grammophon/Discover Card promotion "100 Reasons You Should Be Listening To Classical Music" on Saturday (22) at the new Borders store at Park Avenue and 57th Street in New York. For a list of all the reasons, refer to the full-page ad in The New York Times' Nov. 16 edition; some samples are No. 94, "Follow your own drummer"; No. 67, "You can't afford the Mona Lisa"; No. 41, "Have a revelation," and No. 20, "It's been around longer." Shaham will play and sign autographs for his new "Fiddler At The Opera" disc.

News: Daniel Barenboim has signed a new exclusive five-year contract with Teldec Classics international. The conductor/pianist has been with the company since 1992. He will continue to record with the **Chicago Symphony**, of which he is music director; the **Berlin Philharmonic**, and the **Staatskapelle Berlin Orchestra**, of which he is general music director. Plans include solo piano recordings as well as the completion of his **Bruckner** symphonies and **Mozart** piano concerto cycles, and the release of **Wagner** operas in collaboration with the **Staatsoper Berlin** and the **Bayreuth Festival**. . . . **Miguel Kertsman** has joined PGM Recordings/Quintessent Sound as managing director; Kertsman was director of classical A&R and chief audio engineer for Chesky Records; he has been an independent producer and audio engineer for several record companies.

DANCE TRAX

(Continued from page 24)

the street has it that LaBelle and Moran became quite enamored with each other and are eyeing the prospect of working together again in the near future. Well, alright!

One of the disappointments of RCA ingénue **Robyn's** breakthrough hit, "Do You Know (What It Takes)," is that it lacked an uptempo mix. The label makes amends with the follow-up "Show Me Love," offering a pile of remixes that transform the jeep-juiced chugger into a roof-raising house. There's lots for DJs to choose from here, but we're betting that most will dig **Andy & the Lamboy's** version, which manages to maintain the grit of the original while also fluffing up the groove with disco spice. **Paul Andrews** also contributes a noteworthy mix that will please folks who moan that dance music just isn't musically challenging. Listen to those chords, the lad is working overtime to keep it real . . . and interesting.

Warm congrats to **Chris and Christine Cox** on the birth of their daughter, **Angelica**, Nov. 11. This is sure to be a hi-NRG baby, since Dad is director of A&R and Mom is manager of retail/record pool promotion at the Priority-distributed Interhit Records in Los Angeles.



Spinning With The Boy. Boy George recently made his stateside DJ debut at the relaunch of the Bulgari flagship store in New York. The fashion-week event drew raves from more than 2,000 punters, including Sandra Bernhard and Christy Turlington. The one-time front man of Culture Club has earned a solid reputation as a turntable artist throughout Europe and the U.K.—particularly at the massive Ministry of Sound, for which he has helmed six popular DJ-mix compilations. Between gigs, George presides over the enduring More Protein Records and is writing and recording material for a still-untitled new album. He has just released a 12-inch single with Italy's Time Records, "When Will You Learn," which he produced with Mike Koglin.

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 109 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK			
ARTIST	TITLE	PRODUCER (SONGWRITER)					
1 MARC ANTHONY	Y HUBO ALGUIEN	RMM (Latin At No. 1)					
2 ALEJANDRO FERNANDEZ	◆ SI TU SUPERIAS	E ESTEFAN JR. / SANTANER / ANTONIETTO					
3 CRISTIAN	LO MEJOR DE MI	R PEREZ / R PEREZ					
4 LUIS MIGUEL	EL RELOJ	L MIGUEL (R CANTORAL)					
5 JUAN GABRIEL	TE SIGO AMANDO	J GABRIEL / J GABRIEL					
6 MARCO ANTONIO SOLIS	LA VENIA BENIDA	M SOLIS / M SOLIS					
★★★ No. 1 ★★★							
7 RICARDO MONTANER	◆ ES ASI	PCASSANO (R MONTANER/PCASSANO)					
8 DOMINGO QUINONES	NO VOY A DEJARTE IR	RMM (Latin At No. 2)					
9 KARIS	MANECUMBE	R DIAZ / A LASATRO					
10 LOS TUCANES DE TIJUANA	ES VERDAD	G FELIX / M J INTERNET / CARA					
11 GISELLE	◆ QUIERO ESTAR CONTIGO	S ALEXANDRA / J JUNQUEZ					
12 GRUPO MANIA	ME MIRAS Y TE MIRO	O SERRANO / B SERRANO / O SERRANO					
13 VICENTE FERNANDEZ	NOS ESTORBO LA ROPA	F RAMIREZ / TIBELLO					
14 ANA GABRIEL	◆ A PESAR DE TODOS	A GABRIEL / A GABRIEL					
15 LUIS MIGUEL	◆ POR DEBAJO DE LA MESA	L MIGUEL / A MANGAVERO					
16 BANDA EL LIMON	QUE SE TE OLVIDO	M CONTRERAS / PGARTA					
17 MANA	◆ CLAVADO EN UN BAR	FHER & ALEX TOLEDO					
18 JUAN GABRIEL / ROCIO DURCAL	EL DESTINO	J GABRIEL / COKUMARA / GABRIEL					
19 ALEJANDRO SANZ	Y, SI FUERA ELLA?	E AUFFENBERG / M APENAS / A SANZ					
20 INDIA	◆ ME CANSE DE SER LA OTRA	EN VAI / VAI					
21 GRUPO LIMITE	HASTA MANANA	J CAROLINA / RIVIA / CAMPIS					
22 ENRIQUE IGLESIAS	REVOLUCION	R PEREZ / BOTIA / R SAMANIEGO / R PEREZ					
23 OLGA TANON	LLEGO EL AMOR	O TANON / A ENAMORADO					
24 NEW ► PEDRO FERNANDEZ	DESPACITO	H PATRICK / J MATEZ					
25 LOS TEMERARIOS	ACEPTE MI ERROR	A ANGELES / A RIBERA / G ALEXANDRE					
26 INTOCABLE	◆ DONDE ESTAS?	A ALEXANDRA / E ALEXANDRA					
27 LOS MISMOS	TE LLEVAS MI VIDA	JOS M JIMENEZ / B GONZALEZ / MIRA					
28 JORDI	◆ DESPERADAMENTE ENAMORADO	D VARGAS / MARTINEZ					
29 TONO ROSARIO	LOCO, LOCO	Y CASADO / TROSANO / MORALES					
30 LAURA FLORES	◆ EL ALMA NO TIENE COLOR	MARIA DEL MAR / MORALES					
31 BANDA EL RECODO	COMO EL PRIMER DIA	G URGALA / J CHUA					
32 BOBBY PULIDO	◆ LE PEDIRE	NOT LISTED / M M N / B					
33 DAYANARA	ANTIFAZ	NOT LISTED / CINTO / NED					
34 MDO	◆ AMOR	NOT LISTED / CINTO					
35 RE-ENTRY ALEJANDRO FERNANDEZ	◆ NUBE VIAJERA	P MARTINEZ / MASSIAS					
36 NEW ► DLG	JULIANA	S GEORGE / VALORY					
37 PANDORA	◆ DESPUES DE TI QUE?	G SIN / R PEREZ					
38 JERRY RIVERA	◆ YA NO SOY EL NINO AQUEL	APENA / A PEREZ					
39 NEW ► LA MAKINA	NADIE SE MUERE	O SANTANA / J SANTANA					
40 NEW ► BANDA ARKANGEL R-15	VOY A PINTAR MI RAYA	B M / A M P / B					
POP		TROPICAL/SALSA	REGIONAL MEXICAN	26 STATIONS			
23 STATIONS							
70 STATIONS							
1 CRISTIAN ARIOLA/BMG	1 MARC ANTHONY SOLIS	1 MARCO ANTONIO SOLIS	1 MARCO ANTONIO SOLIS	1 MARCO ANTONIO SOLIS	1 MARCO ANTONIO SOLIS		
2 RICARDO MONTANER WEATINA / ES ASI	2 DOMINGO QUINONES RMM	2 LOS TUCANES DE TIJUANA	2 LOS TUCANES DE TIJUANA	2 LOS TUCANES DE TIJUANA	2 LOS TUCANES DE TIJUANA		
3 LUIS MIGUEL WEATINA / EL RELOJ	3 KARIS EMO	3 VICENTE FERNANDEZ SONYS	3 VICENTE FERNANDEZ SONYS	3 VICENTE FERNANDEZ SONYS	3 VICENTE FERNANDEZ SONYS		
4 ALEJANDRO FERNANDEZ	4 GRUPO LIMITE	4 GRUPO LIMITE	4 GRUPO LIMITE	4 GRUPO LIMITE	4 GRUPO LIMITE		
5 MARC ANTHONY RMM / Y HUBO ALGUIEN	5 GRUPO MANIA SONY TROPICALSONY	5 GRUPO MANIA SONY TROPICALSONY					
6 ALEJANDRO SANZ WEATINA / Y SI FUERA ELLA?	6 INDIA RMM	6 JUAN GABRIEL ARIOLA/BMG	6 JUAN GABRIEL ARIOLA/BMG	6 JUAN GABRIEL ARIOLA/BMG	6 JUAN GABRIEL ARIOLA/BMG		
7 LUIS MIGUEL WEATINA / POR DEBAJO DE LA MESA	7 MANA WEATINA	7 MANA WEATINA	7 MANA WEATINA	7 MANA WEATINA	7 MANA WEATINA		
8 JUAN GABRIEL ARIOLA/BMG	8 OLGA TANON WEATINA	8 OLGA TANON WEATINA					
9 MANA WEATINA / CLAVADO EN UN BAR	9 TOTAL ROSARIO WEATINA	9 TOTAL ROSARIO WEATINA					
10 JUAN GABRIEL / ROCIO DURCAL ARIOLA/BMG	10 ALEJANDRO FERNANDEZ	10 ALEJANDRO FERNANDEZ	10 ALEJANDRO FERNANDEZ	10 ALEJANDRO FERNANDEZ	10 ALEJANDRO FERNANDEZ		
11 GISELLE ROA/BMG	11 CRISTIAN ARIOLA/BMG	11 CRISTIAN ARIOLA/BMG	11 CRISTIAN ARIOLA/BMG	11 CRISTIAN ARIOLA/BMG	11 CRISTIAN ARIOLA/BMG		
12 KARIS EMO	12 RICARDO MONTANER WEATINA / ES ASI	12 RICARDO MONTANER WEATINA / ES ASI					
13 MANECUMBE	13 DLG SONY TROPICALSONY	13 DLG SONY TROPICALSONY					
14 MDO SONY LATINSONY	14 JERRY RIVERA SONY TROPICALSONY	14 JERRY RIVERA SONY TROPICALSONY					
15 DAYANARA TROPIX	15 ALEJANDRO SANZ WEATINA / Y SI FUERA ELLA?	15 ALEJANDRO SANZ WEATINA / Y SI FUERA ELLA?	15 ALEJANDRO SANZ WEATINA / Y SI FUERA ELLA?	15 ALEJANDRO SANZ WEATINA / Y SI FUERA ELLA?	15 ALEJANDRO SANZ WEATINA / Y SI FUERA ELLA?		

Artists & Music

Planet Hemp Feels Heat In Brazil

HEMP UNDER FIRE: Planet Hemp continues to experience herbal-related difficulties on planet Earth.

Members of Sony Brasil's popular reggae band were arrested after a concert Nov. 9 in Brasilia for defending the use of drugs. They spent five days in jail before their attorney could secure permission for them to await the trial out of jail.

The media reaction to the arrest was sharp and divided. The conservative newspaper O Estado De São Paulo stood alone in applauding the arrest.



PLANET HEMP



by John Lannert

ry as the first salsa artist to top both Hot Latin Tracks and The Billboard Latin 50. Anthony's smash album "Contra La Corriente" remains on the highest rung of The Billboard Latin 50, which is unpublished this issue.

What's more, "Y Hubo Alguen" becomes the first salsa title ever to reach No. 1 on Hot Latin Tracks. The track rules the tropical/pop genre chart for the fourth week in a row.

Predictably, sales of "Contra La Corriente" plummeted more than 36%, to 11,000 units. The title sank 74-131 on The Billboard 200. Still, the title sold 3,000 more units than Alejandro Fernandez's No. 2 entry, "Me Estoy Enamorado" (Sony Latin/Sony). That disc is No. 170 on The Billboard 200 this issue.

Luis Miguel's third-place album, "Romances," comes in at No. 170 on The Billboard 200 this issue.

CELIA DOUBLES THE FUN: RMM's world-famous *sonera* Celia Cruz has just dropped "Celia's Duets," a package of duet renditions with a broad range of recording artists, including Brazilian singer-songwriter star Caetano Veloso, Argentinian rock idols Los Fabulosos Cadillacs, pop balladeers Dyango and Angela Carrasco, and tropical notables Tito Puente, India, Oscar D'Leon, Willie Colón, Johnny Ventura, José "El Canario" Alberto, Cheo Feliciano, and Willie Chirino.

SONY'S RELEASE MANIA: Since the fourth quarter historically is the best sales quarter in the record business, (Continued on next page)

Another newspaper, Folha De São Paulo, and weekly magazine Veja derided the action.

MTV Brasil created an awareness campaign in support of the band with the slogan, "Let's not get back to the times of the dictatorship where people had no freedom."

The group's arrest highlights one of many paradoxes of Brazilian law.

LATIN TRACKS A-Z

- 14 TITLE (Publisher - Licensing Org.) Sheet Music Dist.
 14 A PESAR DE TODOS (Sony Discos, ASCAP)
 15 ACEPTE MI ERROR (Edimusa, ASCAP)
 15 ANTIFAZ (Copyright Control)
 16 AY AMOR (Warner/Chappell, ASCAP)
 17 CLAVADO EN UN BAR (Veloya Songs, ASCAP/EMI April, ASCAP)
 18 COMO EL PRIMER DIA (Fonemusic, SESAC)
 18 DESPERADAMENTE ENAMORADO (Latin Big Songs, SESAC)
 19 DONDE ESTAS? (Sony Int'l., BMG)
 19 EL ALMA NO TIENE COLOR (Cristma, SESAC)
 19 EL DESTINO (BMG Songs, ASCAP)
 20 EL RELOJ (Peer Int'l., BMG)
 20 DESPUES DE TI QUE? (KMC, ASCAP)
 20 DONDE ESTAS? (Ser-Ca, BMG)
 20 EL ALMA NO TIENE COLOR (Cristma, SESAC)
 20 EL DESTINO (BMG Songs, ASCAP)
 21 ES ASI (Copyright Control)
 22 ES VERDAD (Flamingo)
 23 HASTA MANANA (Warner/Chappell)
 24 JULIANA (Kubaney, BMG)
 25 LA VENIA BENIDA (Cristma, SESAC)
 26 LA PEDIRE (Copyright Control)
 27 LLEGO EL AMOR (We Are Musica, BMG)
 28 LO MEJOR DE MI (KMC)
 29 LOCO, LOCO (Magnum)
 30 MANECUMBE (Juan Antonio Castro, BMG)
 30 ME CANSE DE SER LA OTRA (Musveda, ASCAP/Caribbean Waves, ASCAP)
 31 MEIRAS Y TE MIRO (Bombazo, BMG)
 32 NADIE SE MUERE (Juan, ASCAP)
 33 NO VOY A DEJARTE IR (Vitori, ASCAP)
 34 NOS ESTORBO LA ROPA (TN Ediciones, BM/M A M P, BMG)
 35 NUBE VIAJERA (Rightsongs, BMG)
 36 POR DEBAJO DE LA MESA (Tillandsia, ASCAP)
 36 QUE SE TE OLVIDO (Unimusica, ASCAP)
 37 QUERO ESTAR CONTIGO (Unimusica, ASCAP)
 38 REVOLUCION (Unimusica, ASCAP/Hey Chubby, ASCAP)
 39 SI TU SUPERIAS (FIP, BMG)
 39 TE LLEVAS MI VIDA (Seg Son, BMG)
 40 TE SIGA AMANDO (BMG Songs, ASCAP)
 41 VOY A PINTAR MI RAYA (De Luna, BMG)
 42 Y HUBO ALGUIEN (New Emoa, SESAC)
 43 YA NO SOY EL NIÑO AQUEL (Altamar, ASCAP)
 44 YA SI FUERA ELLA? (Copyright Control)

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Artists & Music

NOTAS

(Continued from preceding page)

ness, labels duly roll out a laundry list of new releases.

Sony Discos is no exception. The label is putting out more than 30 albums in the fourth quarter. Among the bigger names with new Sony titles are **Gilberto Santa Rosa** (a greatest-hits set), **Ana Gabriel**, **Shakira** (a remix package of her hits), **Roberto Carlos**, **Los Palominos**, **Fama**, **Grupo Manía**, **Joe Arroyo**, and **Eddie González**. Several prominent compilation discs are being shipped as well, including "Power Mix Latino Vol. 2," "Fiesta Mix Vol. 3," and the Sony distributed J&N package "Merenehits 98."

Fania/Sony has just released a Christmas album, a live recording from sonero legend **Héctor Lavoe**, and a debut album from singer **Jeanette Sol**. J&N/Sony is releasing a new disc by merengue upstarts **La Makina**.

As if that were not enough, Sony is expected to drop strong product in the first quarter 1998, including discs by **Ricky Martin** and **Los Tiranos Del Norte**. A new Shakira album could be out in the first quarter, too.

CAPIF RELOCATES: Argentina's recording trade society CAPIF has moved to Leandro N. Alem 530, 9th Floor, Buenos Aires 1001. Also new are CAPIF's phone number, 541-315-0580; fax number, 541-315-0590; and E-mail address, capif@impsat1.com.ar.

BMI RELOCATES: Also on the move is performance right society BMI, which is moving its Latin headquarters from New York to Miami sometime in the second quarter of 1998 (Billboard, Nov. 22). **Diane Almodóvar**, BMI's senior director of Latin music, will relocate to Miami to open what is being formally called a "writer/public relations office."

BMI recently inked songwriter/artist pacts with producer/arranger **K.C. Porter**, **Mario Quintero** of EMI Latin norteño act **Los Tucanes De Tijuana**, and **Angel Ramiro Matos** of RMM merengue group **Limi-T XXI**.

MEXICO NOTAS: **Thalía** has been tapped by 20th Century Fox to sing Portuguese and English versions of songs featured in its animated film "Anastasia." EMI Mexico's sultry actress/singer already has cut Spanish renditions of the soundtrack tunes. "Anastasia" is slated for release in Latin America in mid-December.

PolyGram Latino's singer/actress **María Conchita Alonso** kicked off the promotion tour for her new album, "Hoy Y Siempre," Oct. 28 in Mexico City. Apart from her recording activities—the video of her current single, "Enamorada De Ti," was shot with actor **Eduardo Yáñez**—Alonso is talking to TV Azteca about appearing in a telenovela. The Cuba native is busy with other acting assignments as well. She stars in a Spanish film production, "El Grito En El Cielo," which debuts in December. Also, Alonso will appear next year in Madrid and Barcelona, Spain, in a Spanish-language stage version of "Kiss Of The Spider Woman" ("El Beso De La Mujer Araña") with Warner artist **Miguel Bosé**.

Speaking of Bosé, Warner Music International has pushed back the release date of his new album and Mexico City-based **La Ley's** next disc until first quarter 1998.

PolyGram Argentina has dropped "Versus," the fourth disc by **Iillya Kuryaki & Valderramas**. All of the

PolyGram Latino's new signee **Enanitos Verdes** has finished recording its label debut, "Acústico," a non-electric package of its greatest hits plus two previously unreleased tracks. The disc, which was premiered Oct. 28 in Mexico City, is due in the first quarter 1998.

STATESIDE BRIEFS: Fonovisa heartthrob **Enrique Iglesias** is set to appear Monday (24) on NBC's "The Tonight Show With Jay Leno." Iglesias concludes the 1997 portion of his Vivir tour Dec. 13 in Miami. Next year, he plans promo stops in Australia, Japan, and South Korea, as well as concerts in the U.S., Venezuela, Colombia, and Portugal.

U.S. Spanish-language network Telemundo is scheduled to broadcast "RMM's Tenth Anniversary" at 8 p.m. Dec. 5. The two-hour special is a condensed version of the label's 10th anniversary concert, staged in August.

Grita! Records will be featured on the MTV program "Indie Outing" Dec. 1.

Just out on Hollywood Records is "Tributo A Queen," a collection of Spanish-language covers of the famed Brit rock act's classics, performed by such Latino standouts as Warner Argentina's **Fito Páez**, BMG Colombia's **Aterciopelados**, and PolyGram Argentina's **Iillya Kuryaki & Valderramas**.

Editions Milan Latin has signed **Maraca**, a prominent Cuban flutist who was a member of famed Cuban ensemble **Irakere**. His product will be released internationally on Milan Latin.

MTV Networks Latin America ups **Sofia Kaplun** to senior counsel, law and business affairs. She previously was counsel, law and business affairs, MTV Latin America.

HTV has launched on cable systems in Long Beach, Calif. (Charter Communications) and New York (RCN, Cablevision).

ARGENTINA NOTAS I: Alternative act **El Otro Yo** has put out its third album, a three-CD set called "Esencia (El Otro Yo Del Otro Yo)," through the band's own label, Besótico Records. Members of the trio recorded an entire CD each of their own songs with their bandmates. The DBN disc contains a whopping 51 tunes.

For the past 30 years, fans of Argentine rock pioneer **Lito Nebbia** grew accustomed to his prolific output of at least one disc a year. This practice stopped in 1995, when Nebbia decided to take a break and record sides with the tango and jazz artists signed to his indie label, Melopea. Now, with the release of "El Hombre Que Amaba A Todas Las Mujeres," Nebbia is back, alive and kicking. His latest effort sports an all-star guest list, including legends like **Antonio Agri**, **Roberto "Fats" Fernández**, **Hugo Fatturoso**, and **Tito Reyes**.

A Spanish version of **Blondie's** "Heart Of Glass" is the first single off **Sandra Baylac's** first album, "XX," produced by **Cachorro López** and **Sebastián Schon**. Released on Interdisc/PolyGram, the album also contains a cover of the **Pretenders** "Brass In Pocket," plus nine Baylac originals.

PolyGram Argentina has dropped "Versus," the fourth disc by **Iillya Kuryaki & Valderramas**. All of the

tunes were penned by bandmembers **Dante Spinetta** and **Emmanuel Horvilleur**.

Juanse, front man of **Ratones Paranoicos**, has released his first solo disc on Sony, "Expresso Bongo." Produced by López in Buenos Aires, the disc sports guest appearances from **Pappo**, **Gabriel Carámbula**, **Uises Butrón**, **Guillermo Vadalá**, and **Baylac**. The leadoff single is "Sólo Quiero Hacerle El Amor," a Spanish take of **Willie Dixon's** classic "I Just Want To Make Love To You."

BRASIL RELEASE UPDATE: PolyGram Brasil's kiddie pair **Sandy & Junior** has put out "Sonho Azul," which was produced by their father, **Xororó**, half of PolyGram's popular **sertaneja** duo **Chitãozinho & Xororó**. C&X is known to Spanish-speaking audiences as **José Y Durval**.

Also out on PolyGram is "Me Leva" by the label's ultra *quente* Bahian singer **Netinho**. The album's leadoff single, "Fim De Semana," is scoring heavy rotation for the first time at pop/rock stations that previously hadn't played his axe-rooted music. Meanwhile, his 1996 million-seller, "Netinho Ao Vivo," continues to roll at retail.

Faixa De Belém has released a single version of "Ave Maria" that the Sony Brasil songstress sang Oct. 4 in Rio de Janeiro during the Second World Meeting of the Pope with the Families. In attendance was **Pope John Paul II**. The rendition performed at the event is a composition by **Jaime Redondo** and **Vicente Paiva**, but the arrangements by **Eduardo Lages**—a longtime collaborator of Sony's singing idol **Roberto Carlos**—contains segments of **Johann Sebastian Bach's** immortal "Ave Maria." An unspecified portion of the singles sales will be donated to the archdiocese of Rio de Janeiro.

Renowned as the leading lady of traditional Brazilian samba, **Dona Ivone Lara** has issued "Bodas De Ouro" (Sony), a splendid album that commemorates her 50-year career. On her most ambitious disc yet, Lara performs with young samba notables **Almir Guineto**, **Zeca Pagodinho**, and **Marinhão Da Vila**.

Akundun, the Brazilian reggae act that notched a hit in late 1996 with "Emacanhada," has dropped a new disc on MZA, the PolyGram-distributed imprint headed by the album's producer, **Mazzola**. One of the tracks, "Qual É," was produced by **Inner Circle**. Akundun opens for the star reggae act when the band performs shows in Brazil.

EMI-Odeon Brasil has just dropped several interesting albums. First off is **Herbert Vianna**, front man of EMI Brasil's famed ska/rock trio **Os Paralamas Do Sucesso**, who has released his second solo disc, "Santorini Blues." Produced by Vianna and **Carlos Savalla**, the acoustic album contains tracks in Portuguese, Spanish, and English. Other EMI Brasil artists who have just put out new product are pop stars **Nana Caymmi** ("No Coração Do Rio") and **Luiz Melodia** ("14 Quilates") and emerging samba groups **Soweto** ("Réfém Do Coração"), **Art Popular** ("Sambaropbrasil"), and **Bragadá** ("Quebra-Mola").

ARGENTINA NOTAS II: Two soul-infused bands got busy in October in

Buenos Aires. On Oct. 18, **Jamiroquai** drew 20,000 fan at a sellout show at Ferrocarril Oeste Stadium. Rock & Pop International promoted the show. The next day, **Lisa Stansfield** performed before a packed house at the 3,200-seat Gran Rex Theater. Ake Music promoted the concert. Ake Music director **Edgardo Moré** announced that Ake is planning December shows by **Celia Cruz**, **Tito Puente**, and **Gilberto Gil**.

On Nov. 7, Rock & Pop Festival took place at Buenos Aires' Ferrocarril Oeste Stadium, where more than 15,000 concertgoers caught performances by, among others, **David Bowie**, **No Doubt**, **Bush**, and **Motörhead**. Earlier that day, Bowie promoted the festival with a mini-unplugged set and interview session for 100 winners of a contest sponsored by Rock & Pop FM Radio. During the one-hour event, Bowie performed three tunes with guitarist **Reeves Gabrels**: "Always Crashin' In The Same Car," "I Can't Read," and "The Superman."

BMG pop singer **Marcela Morela** has unexpectedly caught fire with "Mamantil," a nice pop disc that contains the runaway hit "Corazón Salva-

je." The single was recently serviced in the U.S., where the album has just dropped.

BMG Spain's pop star **Ana Belén** has gone platinum (60,000 units sold) and is slated to perform in December in Buenos Aires with **Víctor Manuel**, **Joan Manuel Serrat**, and **Miguel Ríos**.

CHART NOTES: While **Marc Anthony** dominates the chart news this issue, Fonovisa star **Marco Antonio Solís** has quietly notched his seventh consecutive week atop the regional Mexican genre chart with "La Venia Bendita."

Meantime, BMG crooner **Cristian** stays at No. 1 on the pop genre chart for the second straight week with "Lo Mejor De Mi," the No. 1 song on Hot Latin Tracks last issue.

Also, WEA Latina owns five of the top nine slots on the pop chart this issue.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bitar in Buenos Aires, and Enor Paiano in São Paulo, Brazil.

Billboard.

NOVEMBER 29, 1997

Top New Age Albums

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
				LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	TRIBUTE	VIRGIN 44981	YANNI
			2 weeks at No. 1		
2	NEW	1	PAINT THE SKY WITH STARS-THE BEST OF ENYA	REPRISE 46835/WARNER BROS.	ENYA
3	2	5	CHRISTMAS LIVE	AMERICAN GRAMAPHONE 1997	MANNHEIM STEAMROLLER
4	3	7	THE GIFT	WINDHAM HILL 11242	JIM BRICKMAN
5	4	12	DEVOTION-THE BEST OF YANNI	PRIVATE MUSIC 5215/WINDHAM HILL	YANNI
6	7	4	A WINTER'S SOLSTICE VI	WINDHAM HILL 11220	VARIOUS ARTISTS
7	5	42	PICTURE THIS	WINDHAM HILL 11211	JIM BRICKMAN
8	6	102	THE MEMORY OF TREES	REPRISE 46106/WARNER BROS.	ENYA
9	8	5	SONGS WITHOUT WORDS - A WINDHAM HILL COL.	WINDHAM HILL 11212	VARIOUS ARTISTS
10	9	37	avalon	STILL 421112	JOHN TESH
11	10	31	IN THE MIRROR	PRIVATE MUSIC 42111/WINDHAM HILL	YANNI
12	13	61	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	GEORGE WINSTON DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
13	18	4	ON A WINTER'S NIGHT	IMAGINARY ROAD 536143	VARIOUS ARTISTS
14	14	8	OPEN HOUSE	TIME LINE 14	LORIE LINE
15	11	12	ONCE IN A BLUE UNIVERSE	HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
16	17	2	THE CAROLS OF CHRISTMAS II	WINDHAM HILL 11219	VARIOUS ARTISTS
17	12	29	PORT OF MYSTERY	WINDHAM HILL 11241	YANNI
18	RE-ENTRY		GRAVITY	NARADA 63037	JESSE COOK
19	16	81	SONGS FROM A SECRET GARDEN	PHILIPS 528230	SECRET GARDEN
20	21	38	GYPSY PASSION NEW FLAMENCO	NAHOMA 1-11	VARIOUS ARTISTS
21	15	12	APURIMAC III-NATURE SPIRIT PRIDE	HIGHER OCTAVE 44639/VIRGIN	CUSCO
22	19	36	VITAL FORCE	HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
23	23	7	O'R MABINOGI-LEGENDS OF THE CELTS	REAL MUSIC 9333	CEREDWEN
24	20	31	WHITE STONES	PHILIPS 534605	SECRET GARDEN
25	22	11	HARPESTRY A CONTEMPORARY COLLECTION	MAJAHNAH 4040152	VARIOUS ARTISTS

● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; RIAA certification for sales of 1 million units with each additional million indicated by a numerical following the symbol. For boxed sets and CDs, the number indicates the total number of discs. All albums available on cassette and CD. * indicates vinyl available. ■ indicates past and present *Billboard* chart leaders. © 1997 Billboard Communications and SoundScan, Inc.

LATIN MUSIC

QUARTERLY

MEXICO Takes Tentative Steps Toward Greater Growth

As Economy Slowly Improves,
So Will The Record Industry

BY JOHN LANNERT

Slowly, if unsurely, the Mexican record industry continues to climb out of the abyss created in 1994 when the Mexican government abruptly devaluated the Mexico peso.

To be sure, the Mexican record labels are generating business that falls far short of the days when the country was the eighth-largest record market in the world. Still, executives in Mexico are cautiously optimistic that an improving domestic economy will spur album sales, albeit in an unpredictable fashion.

"The market is getting a little better," says PolyGram Mexico president Marco Bissi, "but it is a month-by-month thing. You cannot say that this month is good, so next month is going to be better."

Bissi observes that the record industry is very sensitive to extra expenses borne by the consumer. "For example, in August there are extra costs because the kids are going back to school," he notes. "So, in September, you feel a decrease in record consumption because money was spent on books and uniforms."

Bissi's tentative posture is echoed by other Mexican executives, such as EMI Mexico president Mario Ruiz, who figures sales during the traditionally strong fourth quarter will be healthy. Ruiz adds, "I think the major issue for all of [the labels] is to not have a lot of returns, so I am being cautious as to how much product we put in the marketplace."

Other executives in Mexico concur that the market has grown slightly, including Julio Sáenz, president of Latin



Luis Miguel

million. Revenue rebounded during April 1996–March 1997 to \$256.7 million, mainly due to several hefty price hikes. The forecast from industry sources pegs the April 1997–March 1998 number at \$285.7 million.

Continued on page LMQ-6

North American operations for Warner Music Latin America, Fernando Hernández, president of Universal Music Mexico, and Tina Galindo, who had been in charge of Melody Records in 1997 and is now VP of artists relations at Televisa.

Sounding a more bullish note about the Mexican record market is Angel Carrasco, MD of market leader Sony Music Mexico. He reckons that the increase in new product in the past several months suggests an upswing in activity.

"Since I have been here, there have never been more new releases," states Carrasco. "When record companies start putting out product, that means that the market is healthy."

Industry statistics indicate that the market is poised to move upward. From April 1994 to March 1995,

the Mexican record industry generated \$227.3 million in wholesale revenue. Because of the December 1994 devaluation, the April 1995–March 1996 sales figure plummeted to \$185.7

million. Revenue rebounded during April 1996–March 1997 to \$256.7 million, mainly due to several hefty price hikes. The forecast from industry sources pegs the April 1997–March 1998 number at \$285.7 million.

Continued on page LMQ-6

Colombian Record Industry Rises Above It

Music Business Goes Strong
Regardless Of Economic Or
Political Uncertainties

Most countries beleaguered by chronic political and economic instability seldom sport much of a record industry. Not so, Colombia.

Despite years of intractable turbulence related to political and economic woes, Colombia is home to a bustling record business that somehow manages to grow each year. Even now, as a stubborn recession and a general apprehension regarding the 1998 presidential election combine to cripple Colombia's overall economic performance, the country's record labels hang tough and somehow eke out a sales increase.

Orlando Parra, president of Colombia's record trade association, Asincol, calculates that the 1997 domestic market should realize sales that will be about 5% higher than last year's \$205 million retail figure reported earlier this year by IFPI. While the sales growth percentage is lower than industry estimates, says Parra, "The market is very optimistic that fourth-quarter sales will take off."

The January to June 1997 wholesale sales report by Asincol reveals that the Colombian market sold 8.2 million units, worth \$50.5 million. CDs account for 67% of all sales, which include export sales.

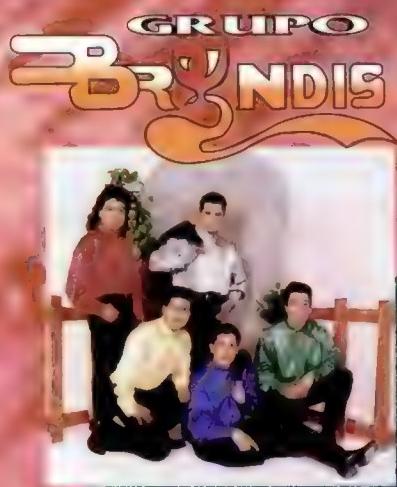
Parra credits a recent spark in Colombia's record sales to Tower Records, the U.S. chain that opened a 5,000-square-foot outlet in Bogotá in September. CDs generally

Continued on page LMQ-8

Inside LMQ

	Artists & Music.....	LMQ-6
	Merchants & Marketing	LMQ-8
	Programming	LMQ-10

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Thalia

Latin America's Reigning Music Queen

The Popular Soap-Opera Actress Finds Huge Success As A Singer And Businesswoman

BY TERESA AGUILERA

The Latin American music market brims with pan-regional male singing idols, including Luis Miguel, Julio and Enrique Iglesias, Alejandro Fernández and Ricky Martin.

Although Colombian singer Shakira made sales noise in 1996 and 1997 throughout much of Latin America with her rootsy pop disc "Pies Descalzos," the Latin American music world produces very few female superstar vocalists who have conquered the region. The Latina who has emerged as a true nationwide recording star is Thalia, EMI Mexico's actress/singer who has become a global celebrity through her "María" telenovelas, or soap operas.

In the past year, the strikingly pretty Mexican songstress has entered the top 10 sales lists of nearly every country in Latin America and the U.S. Hispanic markets. Thalia has notched 15 gold and 15 platinum albums throughout Latin America.

In Mexico, her 1995 label bow, "En Extasis," sold 220,000 units and her current disc, "Amor A La Mexicana," has sold 140,000 units.

Further, Thalia has become the biggest-selling female Mexican act in Brazil with "En Extasis," which, so far, has sold 150,000 units.

According to EMI Mexico president Mario Ruiz, Thalia has gotten hot even in the Philippines, where "En Extasis" and her follow-up disc, "Amor A La Mexicana," each have struck platinum for individual sales of 40,000 units. As if that were not enough, Ruiz says that Thalia cut "Nandito Ako," an album containing some songs sung in the Philippine idiom Tagalog, which sold 40,000 units in the Philippines.

Says Ruiz, "Thalia has gotten big because she was recognized as an actress, yet she knows that, as a singer, she has got to promote the music."

Thalia certainly has held her own in that regard. She has embarked on numerous promotional trips to Argentina, Brazil, Colombia, the U.S. and Southeast Asia.

Moreover, Thalia has supported her recording career with her "En Extasis" tour, which took her this year to Argentina, Bolivia, the Dominican Republic, Paraguay and Peru. She is expected to perform a long-awaited concert in Mexico City to support "Amor A La Mexicana," a smash disc produced by Emilio Estefan Jr.

LOVE ACROSS BORDERS

"This year has been great," says Thalia, who was born in Mexico City. "I have received love from everywhere—Brazil, Argentina, Spain."

She notes that Brazil is not the easiest country for Latino artists to conquer. "Brazil is a difficult market because [Brazilians] first support their own telenovelas, singers and language," she says. "Thank God my 'Marías' broke [ratings] records, so they would give me a chance to introduce my singing."

Thalia says she plans to show her gratitude to her Brazilian fans by cutting several tracks from "Amor A La Mexicana" in Portuguese for its upcoming Brazilian release.

Thalia's booming career as an actress and recording artist is allowing the 26-year-old to take advantage of other business opportunities. For



In the past year, the strikingly pretty Mexican songstress has entered the top 10 sales lists of nearly every country in Latin America and the U.S. Hispanic markets.

instance, she recently put out her second line of lingerie, and there is a Thalia doll already being sold in Brazil.

"It is very interesting being a businesswoman," says Thalia, "but the truth is, my mother and my attorneys are in charge of business affairs. I have the last decision and I am interested in working in other things in the future, but, for now, I only have time for these ventures."

Thalia's status as a Mexican idol was further confirmed recently when the Mexico City Wax Museum honored her with a wax figure.

In the meantime, Thalia continues to be in high demand from television networks and film companies in Argentina, Brazil, Spain and Mexico. But she remains loyal to her first TV employer, Mexico's Televisa, which is in negotiations with her to cut a four-soap-opera deal that could be worth \$8 million.

GREASE IS THE WORD

Thalia launched her acting career in 1984, when she appeared in the Mexican version of "Grease" in Mexico City. Two years later, she joined popular '80s vocal group Timbiriche. Thanks to her voice and sexy presence, Thalia gained the spotlight.

In 1989, after three albums with Timbiriche, Thalia decided to go solo and cut an album, produced by her mentor, Alfredo Diaz Ordaz. Under his tutelage, Thalia cut three discs for Discos Melody: "Thalia," "Mundo De Cristal" and "Amor."

As she was recording albums, Thalia also was cutting her teeth as a soap-opera actress. She hit pay dirt in 1987 with "Quinceañera," a worldwide smash that complemented her burgeoning music career.

In 1992, "Maria Mercedes," the first of the three "María" soaps, debuted, followed by "Marimar" in 1994 and "María La Del Barrio" in 1995. The trio of novellas put Thalia at the top of her acting game. In each of the soaps, Thalia always portrayed a poor girl who found a way to become rich. While the "María" series has earned her fame and fortune, Thalia admits she would like to try new roles.

Unfortunately, Thalia's flourishing professional ambitions have not coincided with a happy personal life. In 1994, Thalia was devastated when Diaz died of cancer. They had been planning to marry.

Thalia began picking up the emotional pieces and, in August 1994, she signed with EMI Mexico.

"I went to see Thalia live in '94, and she really impressed me with her voice and her stage presence," recalls Ruiz. "We signed her thinking we could improve her record sales in Mexico. The previous record ['Amor'] had sold 80,000 units."

Propelled by the Estefan-produced hit "Piel Morena," Thalia's label bow, "En Extasis," became an immediate hit. "Amor A La Mexicana" has followed suit.

ANIMATED ANASTASIA

Several months ago, Thalia's musical and thespian career took an interesting turn when she participated in the animated film "Anastasia."

Continued on page LMQ-12

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ARTISTS & MUSIC

NEWS IN REVIEW

album rang up more than 800,000 units in Brazil.

WITH ROBUST promotional campaigns in full swing for its fourth-quarter releases by Maná and Ricardo Montaner, Warner is gearing up for product slated to be dropped in the first quarter of 1998. Maribel Schumacher, VP marketing for Warner Music Latin America, says the company is slated to drop new product by newcomer acts Fernando Y Florentino and Nek, as well as new albums by non-Latino heavyweights Alanis Morissette, Madonna and Seal. Schumacher says, "We do not expect to sell anything less than 750,000 units in the region" of Morissette's forthcoming disc. Warner also is relaunching the release of Andrés Calamaro's hit Argentine album "Alta Sucedida."

IN RECENT MONTHS, Argentina's record industry has witnessed an extensive rotation of artists from one label to another. Divididos jumped from PolyGram Argentina for BMG Argentina; Alejandro Lerner bolted BMG for PolyGram; Valéria Lynch left BMG for Fonovisa; Los Enanitos Verdes split EMI Argentina for PolyGram; La Mona Jiménez departed BMG for Warner Music Argentina; and Reina Reech fled DBN to Universal Music Argentina. There has been a bit of an upheaval among Argentine executives, as well. EMI-Odeon president Roberto "Chacho" Ruiz has named Alejandro Varela as marketing director after an executive shuffle that ended with the departure of

tures of marketing director Roli Hernández and artistic director Jorge Schulze. Varela formerly was manager/promoter of BMG artist Diego Torres. BMG president Carlos San Martín moved sales manager Horacio Nieto to marketing manager. BMG's previous marketing manager, Paula Narea, was transferred to BMG Spain. The new sales manager is an industry newcomer from Fuji named Juan Carlos Theas.

BMG BRASIL has released "Gal Costa Unplugged." The acoustic format is ideal for Costa, who made most of the recordings in her three-decade career without electric instruments. Among Costa's distinguished and eclectic cast of guests are Paralamas notable Herbert Vianna, Frejat, frontman of rock act Barão Vermelho, and soul singer Luis Melodia. Costa also used the recording opportunity to push newcomer Zeca Baleiro, with whom she sings the classic "Vapor Barato." In the concert that MTV Brasil is slated to broadcast, Costa is accompanied by the Petrobras Pró Música Orchestra, as well as a band conducted by noted keyboardist Wagner Tiso.

AN IMPORTANT NEW artist signed recently by Universal is Reina Reech, a host of a local children's TV show who enjoyed platinum status when she was with Distribuidora Belgrano Norte (DBN). Reech's label premiere was set to drop in November. The label's latest releases are a disc by new rock band Turf and an album by singer/songwriter Ignacio Compani dedicated to Buenos Aires soccer club River Plate. Universal, whose biggest sellers this year were Marilyn Manson and Rosana, is expected to open an office in Santiago, Chile, in 1998.

SINGER ELZA SOARES is in the middle of a comeback. One of the most important singers in 1950s Brazil, Soares drowned in a sea of personal tragedy. She lost four of her nine children and then married famous soccer star Garrincha during his sad decline. In the '70s, Soares moved to New York and almost disappeared from Brazil's music scene, except for a 1986 hit single, "Língua," which she cut with Caetano Veloso. Now Soares has returned with a new album, "Trajetória," on Universal Music Brasil. The album's release in October was to coincide with the release of her autobiography, but the children Soares had with Garrincha have filed a suit demanding authors' rights on the book. A judge in Rio de Janeiro has ruled in favor of the children, but the singer's publishing company Record has appealed the decision.

Continued on page LMQ-14

MEXICO

Continued from page LMQ-1

The latter statistic is particularly impressive, considering that the Mexican peso has remained within a range of 7.5 to 7.9 pesos to the dollar since the middle of 1996. Ruiz reckons the Mexican government will allow the peso to gradually slide about 5% by January.

One lingering topic confronting the executives is who will succeed Sáenz as president of the recording trade association Amprofon. There was



Warner's Julio Sáenz



EMI's Mario Ruiz

strong sentiment in some quarters that an outside professional should be hired to run the association. However, it appears that one of the record-label honchos was going to be tapped to become the next president.

Below are activities profiles of selected Mexican labels.

DISA

Label MD Domingo Chávez says his Monterrey-based indie has grown 15% to 20% on the strength of such strong norteño acts as Los Reyes Del Camino and El Poder Del Norte. Also selling well were norteño artists Los Cardenales and Salomon Robles, the latter of whom is releasing a new disc in early 1998. Another act putting out a new disc in 1998 is Grupo Los Acosta.

What's more, Disa is expanding further into the Mexican tropical market, with new signees Lendy Y La Declaración, Aaron Y Su Grupo Ilusión and Los Askis. The label's star tropical act, Los Angeles Azules, has sold more than 1 million units in Mexico and the U.S., where Disa is distributed by EMI Latin.

The lone downside to the Mexican market, notes Chávez, is the country's protracted piracy woes. "I hope the Mexican government acts against piracy," says Chávez. "Piracy is an old problem, but it has grown again recently. So many people are out of work...they get into making and copying cassettes and selling them on the streets."

EMI

For its fourth-quarter push, EMI has issued a powerful mix of titles from Latino and non-Latino artists. On the Latino side, the label has dropped product by pop acts Pandora, Linda and Mijares, plus a new

album by state-side Tejano star Bobby Pulido. The Rolling Stones (who are booked to play Mexico City in February), Yanni and Janet Jackson highlight the Anglo stars who recently put out new albums in Mexico. EMI licenses Plátano Records in Mexico.

MELODY

In a move to give its artists more marketing and promotional attention, Discos Melody split from Fonovisa in 1996. Tina Galindo, VP of artists relations for the labels' owner Televisa, who was heading up the company this year, expects Melody to become a self-contained recording label by the beginning of 1998. A new executive to lead the label is expected to be named this month. Most of Melody's dozen acts are stars of Televisa's TV programs who

are pursuing music careers.

Even with the label's structural changes taking place, Galindo points out that Melody was planning fourth-quarter releases from pop singers Daniela Romo, César Borja and Alejandro Zepeda. Also releasing an album in the fourth quarter was children's pop act K.I.D.S.

Galindo says that, although she will untether herself somewhat from Melody's daily activities, "I will remain very close to the careers of Melody's artists."

POLYGRAM

PolyGram president Marco Bissi says his sales are up 40% over last year's figure because of big sales



Limite

Indies Lose Ground In U.S. Latino Market

The independent profile in U.S. Latino record market is receding, according to the latest market share figures released by SoundScan. The percentages were tabulated from Dec. 30, 1996, to Oct. 26, 1997. According to SoundScan, there were 10.2 million units sold in that period.

As in 1996, the market share of Hispanic indie labels in the domestic Latin market this year remains No. 1, at 26.1%. However, that percentage is nearly a whopping 11% lower than the indies' market share of 36.9% in 1996.

The indies' loss was offset by strong gains realized by major-label distributors Sony, up 15.9% to 21.5%; EMI Music Distribution, up 15.8% to 19.6%; and WEA, up 10.4% to 14%. Not all indies' sales headed south, either. The market percentage of Fonovisa, the statewide indie owned by Mexican media conglomerate Televisa, rose from 12.1% to 17.4%.

BMG's market share was off (from 12.5% to 9.3%), as was PGD's (from 6.9% to 6.5%). Universal, a fledgling outfit in the domestic Latino music scene, saw its market share rise 1.6% to 3%.

Others	26.10%
Sony	21.47%
EMD	19.57%
Fonovisa	17.43%
WEA	14.07%
BMG	9.28%
PGD	6.45%
Universal	3.06%

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Authors' Rights, Budget Argentina and Colombia's Tower

EXECUTIVES FROM the Argentine record industry had high expectations that the fourth quarter of 1997 would be up 15% to 20% over the same period in 1996. They all stressed the importance of promotional and concert tours to break and establish their Latino and non-Latino artists.

A NEW AUTHORS-RIGHTS law working its way through Brazil's Congress contains a provision for a 5% tax on audio and video recording equipment and a 10% tax on audio and video blank tapes. In addition, the provision states that the tax revenue would go to composers and moviemakers. The law already has been approved by a special commission to Congress and will go before the full Congress in 1998.

PROMINENT COLOMBIAN indie Sonolux is keen to internationalize its company. The label has established offices in the U.S., Venezuela, Ecuador and Peru. Offices in Chile and Argentina are expected to be opened in 1998, according to label GM Álvaro A.



NEWS IN REVIEW

Duque, who says that Sonolux has cut a distribution deal with Fonovisa in Mexico, as well. "We are trying to take advantage of the strong acceptance of Colombian music throughout the region," notes Duque, adding that accumulated sales of product by Carlos Vives has surpassed 4 million, while sales of Charlie Zaa's 1996 disc "Sentimientos" has notched nationwide sales of more than 2 million units.

EMI ARGENTINA AND BMG Argentina have launched a series of mid-priced product. EMI has initiated a long-term schedule of monthly releases of mid-priced and budget-priced product from the Blue Note and EMI RedLine Classic imprints. BMG is actively marketing its mid-priced titles through reissues of albums by Fania Records and Italian crooners whose product is titled "100 X

100." Also included in the mid-price campaign are two series—"Maestros Del Tango" and "Maestros Del Folklore"—and "Obra Completa En RCA" the complete collection of recordings by tango giant Aníbal Troilo.

UNIVERSAL MUSIC Argentina acquired bailanta label Clan Records, whose recent greatest-hits package by Gilda has been certified platinum for sales of 60,000 units. The promotion of this genre will include the production of television shows for cable channel TV 26 and open-air national network América.

TOWER RECORDS opened its first store in Bogotá, Colombia, to much acclaim from Colombia's record-label executives. The 5,000-square-foot outlet is the first of nine planned stores to be opened in Colombia and surrounding countries over the next five years. Jorge Fuentes, manager of Discos Fuentes U.S.A., says the opening of Tower Records "has stimulated

Continued on page LMQ-14

COLOMBIA

Continued from page LMQ-1

retail at Tower for about \$18; cassettes cost \$10. Tower is expected to open four to five more stores in Colombia over the next several years.

Other factors, however, are damaging long-term prospects for Colombia's record market.

Parra estimates that the Colombian record industry is losing 40% to 50% of its legitimate sales to piracy. "And the piracy process is very rapid," he adds. "Once an album is a hit in Colombia, a person here calls up a contact in the States or Europe and he receives the product very quickly through channels in other countries."

But Parra does note that a hologram campaign initiated by Latin American recording association FLAPF is helping to stem the tide of counterfeit product.

Apart from piracy, the continuing slide of the Colombian peso is compelling record labels to hike prices on CDs and cassettes. Most industry observers, such as Juan Diego Montoya, VP of FM Discos, figure that "prices will remain stable until the end of the year," at which time, prices may once again be raised.

Musically, the accordion-propelled vallenato and such Afro-Caribbean genres as salsa and merengue dominate Colombia's music scene. Nonetheless, Colombia's top-selling artists include not only vallenato idols Diomedes Díaz and Carlos Vives, but also pop star Shakira, pop/tropical act Iván Y Su Bam Band and bolero/tropical artist Charlie Zaa.

Unfortunately, big-name acts are not selling as much product as they once did, primarily because the recession is taking a bite out of discretionary income.

And with another major label, Universal, scheduled to open an office in Colombia in late 1997 or early 1998, the competition for local talent will remain heated.

But as Montoya relates, "In spite of everything, the music business in Colombia remains stable. All of the companies continue to invest—the major labels as well as the domestic companies."

Following are thumbnail sketches of a selected list of Colombian record labels.

BMG ARIOLA

A bolero medley album of classics by Juan Carlos Coronel and a mariachi disc by Galy Galiano has helped propel BMG into second place in Colombia through the first three quarters of 1997. Other titles BMG MD Gonzalo Gutiérrez is expecting to boost sales in the fourth quarter are by Mexican balladeer Cristian and papayera artist Moises Angulo, along with two compilations: "Bailéxitos" and "El Disco De Los Mejores."

Continued on page LMQ-13

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LATIN MUSIC QUARTERLY

Revistas De Musica, Folkloric Airplay And Private Channels

With THE PUBLISHING business booming in Brazil, the domestic radio groups are trying to carve a piece of a business whose circulation has increased 50% since 1994. Brazil's two big radio networks, Transamérica and Joven Pan, published eponymous magazines in 1996. And a São Paulo-based rock station called 89 published a magazine titled *Revista 89*. Each of the magazines is published on an intermittent basis tied to the release of an enclosed CD that boasts hits from the respective networks and radio stations. The radio companies utilize a clever marketing stratagem, whereby they choose and promote tracks contained on the CD prior to its release with the magazine. By the time the magazine is released, the CD features nothing but hit tracks. The magazines editorial contents are also available at the radio companies' Web sites. Transamérica and Joven Pan claim their circulation is around 70,000; and 89 expects to approach that figure in the near future.

SONY ARGENTINA is trying to figure out a way to break the folkloric grooves on Buenos Aires radio stations. According to the label, its star folklore act, Soledad, has sold 310,000 units of "Poncho Al Viento," but she has barely

PROGRAMMING

NEWS IN REVIEW

nels that are expected to go into service in 1998. The likelihood of private channels has several record labels drooling over the effect TV promotions potentially could have on the domestic record industry. One of those labels, Sonolux, already has garnered strong TV exposure through brokered programs on state-owned channels. Sonolux GM Álvaro A.

Duque reckons that Colombia's famed Ardilalulle family, which owns Sonolux and the radio network RCN, stands a good chance of successfully bidding for one of the two channels. If Ardilalulle snags a TV channel, many of Sonolux's artists could be featured on programs similar to "Siempre En Domingo," broadcast by Mexico's giant network Televisa, or "Super Sábado Sensacional," broadcast by Venezuelan network Venevisión. "We would do that same type of show, along with shows featuring only Sonolux artists," says Duque. ■

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Soledad

cracked the airwaves in Buenos Aires. Sony is still pushing for airplay on Buenos Aires' FM outlets, but, so far, only Radio Uno and Estación 95 have rotated her songs via contests. Sony was hoping to boost interest at B.A.'s radio outlets with two Soledad shows in October at the Opera Theater, plus a December festival in Buenos Aires at which Soledad will perform, along with EMI's fast-rising folklore group, Los Nocheros.

COLOMBIA'S GOVERNMENT is auctioning two private TV chan-



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ASCAP 1997 EL PREMIO AWARDS

September 8, 1997
Tropigala, The Fontainebleau
Miami, FL

(right) UNIMUSICA'S MARIA FLORES ACCEPTS THE AWARD FOR PUBLISHER OF THE YEAR FROM ASCAP's TODD BRABEC.

(left) PICTURED (l-r) ARE ASCAP's Sr. V.P. / DIR. OF MEMBERSHIP, TODD BRABEC WITH CO-WRITERS OF SONG OF THE YEAR ("UN MILLON DE ROSAS") BARBARA ISEL LARRINAGA AND ARMANDO LARRINAGA AND ASCAP's A.V.P. / DIR. OF REPERTORY - N.Y., LORETTA MUÑOZ.



(below) INTERNATIONAL RECORDING STAR JULIO IGLESIAS WON'T SOON FORGET SEPTEMBER 8, THE NIGHT OF EL PREMIO ASCAP — THAT WAS WHEN LATIN AND POP PRODUCER/SONGWRITER EMILIO ESTEFAN PRESENTED JULIO WITH THE ASCAP PIED PIPER AWARD, THE SOCIETY'S MOST PRESTIGIOUS HONOR FOR ENTERTAINERS. AS THE FIRST LATIN ARTIST TO RECEIVE THE PIED PIPER, JULIO JOINS Past WINNERS FRANK SINATRA, ELLA FITZGERALD AND BARBRA STREISAND, AMONG OTHERS. IN ADDITION, MIAMI MAYOR JOE CARROLLO WAS ON HAND TO DECLARE "JULIO IGLESIAS DAY" IN MIAMI. AND TO MARK THE BIRTH EARLIER THAT WEEK OF JULIO'S NEW SON, MIGUEL ALEJANDRO, ASCAP CEO JOHN LOFRUMENTO GAVE JULIO A GIANT STUFFED TEDDY BEAR. PICTURED (l-r) ARE ESTEFAN, IGLESIAS, MAYOR CARROLLO AND LOFRUMENTO.



(above) ASCAP's LATIN MEMBERSHIP TEAM, JOHN ATANASIO AND MAGDA BARRERA CONGRATULATES SONGWRITER OF THE YEAR ROBERTO MORALES WHO SHARED THE HONOR WITH CO-WRITER/RECORDING ARTIST ENRIQUE IGLESIAS FOR THEIR HIT SONGS, "POR AMARTE," "NO LLORES POR MI" AND "SI TU TE VAS."



(above) PICTURED (l-r) ARE PEERMUSIC'S AND ASCAP BOARD MEMBER KATHY SPANBERGER, MARI LAURET, WINNER OF TWO TROPICAL AWARDS FOR "LOCO DE AMOR," AND "ESPERARE A QUE TE DECIDAS," ASCAP'S V.P./DIR. OF COMMUNICATIONS, KAREN SHERRY AND SONGS OF PEER'S RAMON ARIAS.



(left) CHAIRMAN AND CEO OF FAMOUS MUSIC AND ASCAP BOARD MEMBER IRWIN Z. ROBINSON, ASCAP'S LORETTA MUÑOZ, MTV LATIN AMERICA'S EDITH AND INSIGNIA MUSIC'S K.C. PORTER. FAMOUS AND INSIGNIA ACCEPTED AWARDS FOR CO-PUBLISHING "ERES ASI."



(right, below) ALSO ATTENDING THIS EVENING'S FESTIVITIES WERE LEGENDARY LATIN MUSIC ICONS, JOHNNY PACHECO, OLGA GUILLOT & ISRAEL "CACHAO" LOPEZ WITH HIS WIFE, ESTER.



(right) RECEIVING THE AWARD FOR "SI QUIERES" ARE PICTURED (l-r), OSCAR MENDOZA AND VIRGINIA DEGREGORIO INFANTE OF BMG SONG. WITH THEM IS OUR MASTER OF CEREMONIES CARLOS PONCE AND TEJANO SINGING SENSATION, NYDIA ROJAS.

(left) SONY LATIN RECORDING ARTIST, LA MAFIA PERFORMS THE HIT SONG OF THE YEAR, "UN MILLION DE ROSAS."

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LATIN MUSIC QUARTERLY

MEXICO

Continued from page LMQ-6

generated by regional Mexican acts Grupo Límite and Pedro Fernández, along with pop artists Mestizo, Kabah and Ana Círculo. Hip-hop act Control Machete from PolyGram subsidiary Manicomio also sold well.

Bissi remains upbeat, he says, since he was dropping new albums in the fourth quarter by Grupo Límite and Fernández, along with new signees Yuri and Tatiana. Complementing the sales of Latino product are strong sellers by non-Latino stars such as Hanson, Andrea Bocelli and Jon Bon Jovi. PolyGram also distributes Max

Music and Azteca Music in Mexico.

SONY

"Me Estoy Enamorando," a pop/bolero/ranchera disc by vocal star Alejandro Fernández, anchors the fourth-quarter product from Sony. Sony MD Angel Carrasco states the 400,000 units issued by the label comprised the largest shipment since he assumed his post three years ago.

Also due in the fourth quarter is a ranchera disc by Ana Gabriel, the first Spanish album by Roberto Carlos in five years, a duet album with José Luis Rodríguez and Trio Los Panchos, and a Christmas dance album with new songs by prominent artists from Sony and



Alejandro Fernández

EMI Mexico.

Complementing the Latino product is a strong lineup of non-Latino albums by Mariah Carey, Billy Joel, Michael Bolton and Celine Dion, the latter of whom sold more than 150,000 units of her 1996 disc, "Falling Into You."

UNIVERSAL

In operation for barely one year, Universal already has hit the sales board with pop/dance act Moenia and spicy rockers Molotov. Also selling strongly is product by international artists No Doubt, Wallflowers and 10,000 Maniacs.

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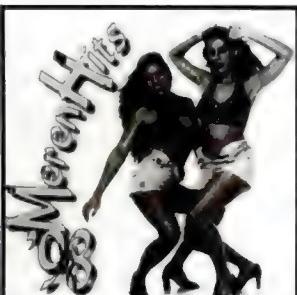
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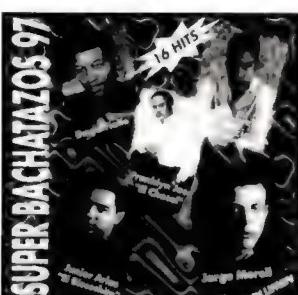
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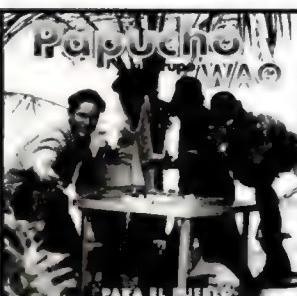


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under these market conditions was very difficult," says label president Fernando Hernández. "But with the support of the international catalog we have, it was easier to do."

Nonetheless, Hernández emphasizes that local product is the key to success in Mexico. To that end, he has signed young balladeer Sergio Arzape and regional Mexican artist Yvonne Larraza.

WARNER

Remarking that 1997 was "a quiet year for me," Warner honcho Julio Sáenz notes that Luis Miguel did shake up the industry mid-year with his million-selling blockbuster, "Romances." The label currently is working new releases by Spanish balladeer Alejandro Sanz, Mexico's star rock act Maná and Venezuelan singer-songwriter Ricardo Montaner.

First-quarter titles include albums by Chilean rock act La Ley and Spain's arty pop/rocker Miguel Bosé. ■



THALIA
Continued from page LMQ-4

for 20th Century Fox. Thalia recorded "Viaje Tiempo Atrás," the Spanish counterpart to "Journey To The Past," the theme song to the film. She also performed the Spanish singing segments of the film.

As Thalia's music career blossoms in Latin America and Spain, Ruiz says other markets beckon. EMI companies in France and Germany have released "Amor A La Mexicana." EMI Spain wants to break her in Spain.

"And we want to consolidate her success in Southeast Asia," notes Ruiz.

Despite her success throughout Latin America and the Philippines, Thalia says she has not abandoned the two markets that catapulted her to stardom—Mexico and the U.S.

"With my 'Amor A La Mexicana' tour," says Thalia, "I want to visit all of Mexico, where I have not done a tour because of the telenovelas. And this time, the U.S. will be very important. After many years of absence, I will be with my Latino fans there." ■

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COLOMBIA

Continued from page LMQ-8

Among the label's new signees are Tatilina—"a Rosana-like singer," says Gutiérrez—and Alejandro Martínez, an actor signed jointly by BMG Colombia and BMG U.S. Latin. His first-quarter 1998 release will contain a track that is the theme song of a telenovela he is producing with a former Miss Venezuela.

CODISCOS

Fernando López, Codiscos VP of A&R, is hopeful that his vallenato-heavy roster will help the company move about 1.5 million units in the



Las Diosas Del Vallenato

fourth quarter, which accounts for, he says, "around 40% of the year's total sales."

To reach that goal, López is expecting big numbers from the label's star vallenato groups Binomio De Oro De América and Diablitos. Among other product slated to sell well are a dance-music compilation, "El Disco Del Año," and a vallenato compendium, "Vallenato De Oro," an annual release that already had sold more than 200,000 units by October.

Some of the label's other prominent vallenato acts include Miguel Morales, Faril Ortiz, La Musas Del Vallenato and Las Diosas Del Vallenato.

FM DISCOS

FM Discos VP Juan Diego Montoya points out that a delay in first-quarter releases earlier this year slowed FM's sales activity. Nonetheless, he says albums by tropical-rooted artists Gustavo Rodríguez, Orquesta Guayacán and Checo Acosta have sold well.

Further, Montoya reckons two December shows by Fania All Stars, whose label Fania Records is licensed in Colombia by FM, will spur sales of the renowned group's Christmas disc. FM also licenses albums by U.S. tropical indie MP.

DISCOS FUENTES

In the past year, Colombia's oldest record label has become one of its most technologically advanced. Earlier this year, the tropical-heavy imprint put out an enhanced CD entitled "Premium CD," which contained audio/visual data on 10 of Discos Fuentes' best-known Colombian dance acts. The second "Premium CD" is set to drop in early 1998.

In addition, Fuentes has a Web site (www.discosfuentes.com), along with a campaign to release laser discs.

Complementing Fuentes' thrust to modernize is an initiative that Álvaro Arango, international A&R manager, says will take the label's product further into international waters. "Discos Fuentes is a com-

pany that is selling its artists in more than 30 countries," states Arango. The label has set up U.S. imprint Vediscos and also has a partnership with French company Música Latina to distribute Fuentes' product in much of Europe. Arango adds that

Fuentes also has a representative in Japan.

Arango is optimistic that the fourth quarter will rejuvenate a flat sales year. Among the releases he

reckons will jack sales are the 37th volume of the tropical compilation "14 Cañonazos," plus tropical-rooted product by Los Embajadores Vallenatos, Banda La Bocana, Los Tupumaros and Pástor López Y Felipe González. First-quarter 1998 titles are due from Claudia De Colombia, John Dennis, Adriana Botina, Samir, Yolanda Rayo and Silvia O. A compendium of tropical music from the interior of Colombia is titled "Tropicombo."

Discos Fuentes licenses product in Colombia from Brazilian indie Movieplay and U.S. indie Tiffany.

MTM

MTM's release of the magnificient six-CD collection "100 Años De Vallenato" in August highlighted a diverse array of label-owned

and licensed product that has come out in the past six months. MTM's Humberto Moreno says that the set has sold 60,000 units, which qualifies the package for platinum certification in Colombia.

Other MTM acts whose product Moreno expects to hit big at retail in the fourth quarter are veteran Colombian folkloric/fusion act María Sabina, jazz saxophonist Antonio Arnedo, multi-faceted guitarist Joaquín Riaño and pop/classical pianist Tatiana Pavlova.

Among the labels whose product MTM licenses are Tommy Boy, Putumayo, Rykodisc, Nuevos Medios and Forever, the latter of which is owned by noted producer Bebu Silvetti. MTM is putting out 15 tango discs through Forever.

MTM also is dropping greatest-

hits sets from Franco De Vita, Yordano and Richard Clayderman. Due for release, as well, is a series of recordings by the Colombian Symphony of material by famed homebred composers, such as Rafael Escalona and Pancho Galán.

In March or April 1998, MTM is releasing a disc by renowned Colombian roots artist Totó La Momposina. Her next album, which will combine Colombian and African rhythms, was recorded in France in conjunction with French imprint Label Blue. She will embark on a 60-date tour of Europe in 1998.

SONY COLOMBIA

Contrary to several of his coun-

Continued on page LMQ-14

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Lefty Pérez "Soy tuyo"

parada joven

MANUELLE ALEJANDRO "para siempre"

MANUELLE ALEJANDRO "para siempre"

CAIMÁN

COLOMBIA

Continued from page LMQ-13

terparts at other labels, Sony Colombia marketing director Pablo Vallecilla is expecting "to finish with a very good year, about 20% better than 1996."

Behind Vallecilla's optimism are strong-selling titles from the label's famed vallenato artists Diomedes Díaz, Los Betos and Hermanos Zuleta. Also selling robustly are a disc by salsa veterans Grupo Niche, a CD of remixes by superstar Shakira and an updated set of greatest hits by Ana & Jaime. In November, an album was released by tropical idol Joe Arroyo, who cut a duet with Díaz that will be



Grupo Niche

featured on a year-end compilation package.

SONOLUX

Though Álvaro A. Duque acknowledges that Colombia's biggest indie has suffered through "a difficult year," the label GM adds that Sonolux has enjoyed huge success with the latest discs by household names Charlie Zaa (650,000 units), Iván Y Su Bam



Eklymosis

Band (400,000 units) and Carlos Vives (350,000 units).

Also enjoying brisk sales are albums by a new teenage vallenato duo, Adriana Lucía Y Gustavo Babilonia, tropical act Marbellé and Colombian rock act Eklymosis, the latter of which is licensed by Fonovisa.

One title Duque anticipates to sell more than 300,000 units is a compilation titled "La Fiesta Del Año."

While Sonolux was lodged in third place in October, Duque notes, "Sonolux usually is in third or fourth place in August. But by the end of the year, we finish in second place."

A licensee of product from U.S. tropical indies J&N and Plátano in Colombia, Sonolux also provides domestic distribution for EMI and PolyGram. —J.L.

ARTISTS & MUSIC

Continued from page LMQ-6

• TOM ZÉ, a former member of the Tropicalismo movement of the 1960s who has been forgotten in Brazil, is being given new artistic life by David Byrne. He was booked to cut a disc for Luaka Bop Records in November in New York. Besides his Luaka Bop project, Zé has put out a disc titled "Parabelo" in Brazil. Recorded with composer/pianist José Miguel Wisnik, the album features music that he wrote for renowned ballet group Corpo during its performances. On "Parabelo," Zé recalls his childhood in Bahia. ■

MERCHANTS & MARKETING

Continued from page LMQ-8

business, which is great for everyone."

• BMG PRESIDENT Carlos San Martín is convinced that EMI's folklore acts Los Nocheros and Sony's Soledad are barely scratching the potential of the folklore market in Argentina. To back his conviction, San Martín signed folklore duo Cuti Y Roberto Carabajal and Boe. In addition, BMG has created a special division in its marketing department to promote folklore artists. For its part, EMI capitalized on Los Nocheros' unexpected status as teen idols by producing a film documentary of the folklore group's tour of Argentina. Other folklore bets placed by EMI are on legendary folk singer Horacio Guarany and his October release "Cartas," and on Los Alonsitos and their second album, released in November. Yet another label jumping into the folklore arena is Fonovisa, which will drop the label bow of 23-year-old singer Esteban Cruz in December. ■

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Artists & Music

NOVEMBER 29, 1997

Herbie Nichols' Blue Note Legacy Lives On In Box Reissue; A Benefit For Chapin

NICHOLS FOR DOLLARS: The fate of some reissues is a crap shoot, but the music that pianist Herbie Nichols made for Blue Note during the mid-'50s has already proved itself a viable marketplace commodity. Compiled by Michael Cuscuna, Nichols' entire output for the imprint was released in 1987 on the ever-diligent archivist label Mosaic (don't miss its current gem, "The Complete Verve Recordings Of The Teddy Wilson Trio"). The set was available through mail order only. The pressing of 7,500 copies ran out a while ago, and Blue Note itself recently decided to reissue the 48-track set for retail consumption. The current package, "The Complete Blue Note Recordings Of Herbie Nichols," streeted Oct. 27; it again reminds how clever and engrossing the music is. One of the most unique characters of his era, Nichols wrote pieces that were as distinct as his playing.

Nichols' music has never really dropped fully out of sight. Recently there's been a handful of titles dedicated to his tunes. Pianist Frank Kimbrough and bassist Ben Allison, founding members of the New York-based Jazz Composers Collective (JCC), wrote the liner notes



by Jim Macnie

to the Blue Note box; both are part of an ensemble that dedicated the 1996 Soul Note disc "Love Is Proximity" to Nichols' music.

Even though repertory isn't the main thrust of the JCC, the quality of Nichols' approach coerced Allison and Kimbrough into addressing his canon. "Herbie died in 1963," says Allison, "and we initially felt a project devoted to his works was somewhat of a departure from the Collective's ideology of performing new music. However, in many ways, his music is 'new' precisely because it is, for the most part, unexplored. The first time I heard Herbie's stuff, I was immediately fascinated by his compositional approach. As I started transcribing his tunes, I began to realize that they were much more complex than I originally thought. For me, he strikes that

all-important balance between interesting, quirky, and sometimes-convoluted melodies and an undeniable sense of swing and accessibility. His forms are often extended and unorthodox but never needlessly drawn out. His music appeals to the heart and the mind—qualities that are central to meaningful and enduring art."

Another unique take on Nichols' work came this past summer from guitarist Duck Baker; his gorgeous acoustic recital "Spinning Song" was released by the Avant label. Trombonist Roswell Rudd, who has been putting a spin on Nichols' tunes for years now, also recently hit the racks with "The Unheard Herbie Nichols, Vol. 1" on the CIMP label. My guess is that listeners unfamiliar with Nichols will have huge grins on their faces when they get the Blue Note box home. It lists for \$59.

HELP ON THE WAY: Thomas Chapin has a wide-angle view of jazz. Avoiding pigeonholes, he has recorded standards and composed provocative original works for the Arabesque and Knitting Factory Works labels. Those who know him believe that kind of scope to be part of the saxophonist's natural optimism—which often seems indefatigable. Chapin will be drawing on that optimism over the next several months. The 40-year-old bandleader has been diagnosed with acute myeloid leukemia, and a bone-marrow transplant is in the works. Friends have gathered for a benefit in his honor; the aptly named In Harmony show takes place Sunday (23) at the Knitting Factory in New York. A who's who of modern improvisers is scheduled to participate. Guests include Kenny Barron, Anthony Braxton, Billy Hart, Tom Harrell, Marty Ehrlich, and John Zorn. Bassist Mario Pavone, who has worked extensively with Chapin, helped conceive the concert. Call 212-219-3006.

Manhattan real estate is always shifting hands; sometimes recalling the location of a business is as confusing as finding the pea in a Times Square shell game. But the Blue Note has been in one place for more than a decade and a half. The regularly packed jazz club has established its well-known persona by booking a continuous stream of stars. That's why lines for many shows often stretch out the front door and down West Third Street. Those lines are likely to be even longer as the club celebrates its 16th anniversary over the next two weeks. A one-two punch of Dianne Reeves—(singing pieces from her new Blue Note record, "that day . . .") and Herbie Hancock (current Down Beat cover boy) should have tourists and townies flocking to the place. Each holds forth for a week beginning Tuesday (25) with Hancock. On Dec. 3, WBGO New York's Ben Duncan hosts an anniversary celebration that features Reeves and a jam session with several special guest artists.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST		TITLE
			NUMBER	DISTRIBUTING LABEL	
1	NEW	12	HARRY CONNICK, JR.	COLUMBIA 68787	★★★ No. 1 ★★★
2	1	12	DIANA KRALL	IMPULSE! 233/GRP	LOVE SCENES
3	2	8	DAVE GRUSIN	N2K ENCODED 10021	PRESENTS WEST SIDE STORY
4	3	5	ROYAL CROWN REVUE	SURFDOG 44003/ULG	CAUGHT IN THE ACT - LIVE!
5	4	62	ROYAL CROWN REVUE	WARNER BROS. 46125	MUGZY'S MOVE
6	6	21	THE MANHATTAN TRANSFER	ATLANTIC 83012/AG	SWING
7	8	2	DIANNE REEVES	BLUE NOTE 55673/CAPITOL	THAT DAY...
8	7	11	JACKY TERRASSON & CASSANDRA WILSON	BLUE NOTE 55484/CAPITOL	RENDEZVOUS
9	9	6	JOE HENDERSON	VERVE 539046	PORGY & BESS
10	5	4	JOHN McLAUGHLIN	VERVE 539153	THE HEART OF THINGS
11	13	88	DIANA KRALL	IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
12	10	7	DEE DEE BRIDGEWATER	VERVE 537896	DEAR ELLA
13	19	22	JOHN COLTRANE	GRP 9874	PRICELESS JAZZ
14	12	22	VARIOUS ARTISTS	GRP 9881	PRICELESS JAZZ SAMPLER
15	11	13	T.S. MONK	N2K ENCODED 10017	MONK ON MONK
16	16	38	CHARLIE HADEN & PAT METHENY	VERVE 537130	Beyond The Missouri Sky (Short Stories)
17	15	82	LOUIS ARMSTRONG	RCA VICTOR 68486	GREATEST HITS
18	21	20	LOUIS ARMSTRONG	GRP 9872	PRICELESS JAZZ
19	24	12	ELLA FITZGERALD & LOUIS ARMSTRONG	VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
20	14	8	JOHN COLTRANE	IMPULSE! 232/GRP	THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS
21	20	6	VARIOUS ARTISTS	MALPASO 46546/WARNER BROS.	EASTWOOD AFTER HOURS - LIVE AT CARNEGIE HALL
22	25	37	TONY BENNETT	COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
23	17	7	OSCAR PETERSON	TELARC 83414	OSCAR IN PARIS - LIVE AT THE SALLE PLEYEL
24	18	8	MARCUS ROBERTS	COLUMBIA 68637	BLUES FOR THE NEW MILLENNIUM
25	22	26	DAVE GRUSIN	GRP 9865	TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	★ ★ ★ No. 1 ★ ★ ★		6 weeks at No. 1 IMAGINARY DAY
			ARTIST	TITLE	
1	1	6	PAT METHENY GROUP	WARNER BROS. 46791	
2	3	59	KENNY G	ARISTA 18935	THE MOMENT
3	2	9	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 1.271/WINDHAM HILL JAZZ	BLACK DIAMOND
4	4	10	JONATHAN BUTLER	N2K ENCODED 10005	DO YOU LOVE ME?
5	5	25	BONEY JAMES	WARNER BROS. 46548	SWEET THING
6	7	9	BOB JAMES	WARNER BROS. 46737	PLAYIN' HOOKY
7	6	3	GERALD ALBRIGHT	ATLANTIC 83050	LIVE TO LOVE
8	8	3	CANDY DULFER	N2K ENCODED 10014	FOR THE LOVE OF YOU
9	13	2	DAVE KOZ	CAPITOL 57097	DECEMBER MAKES ME FEEL THIS WAY
10	12	8	KIRK WHALUM	WARNER BROS. 46809	COLOURS
11	9	5	VARIOUS ARTISTS	KKSF 007	KKSF SAMPLER FOR AIDS RELIEF VOL. 8
12	10	10	DAVID BENITO	GRP 9883	AMERICAN LANDSCAPE
13	11	30	GATO BARBIERI	COLUMBIA 67855	QUE PASA
14	15	21	FOURPLAY	WARNER BROS. 46661	THE BEST OF FOURPLAY
15	NEW	1	THE RIPPINGTONS	GRP 9891	THE BEST OF THE RIPPINGTONS
16	17	11	BRIAN CULBERTSON	BLUemoon 92775/AG	SECRETS
17	14	6	PIECES OF A DREAM	BLUE NOTE CONTEMPORARY 54052/CAPITOL	PIECES
18	16	16	JOE SAMPLE	WARNER BROS. 46572	SAMPLE THIS
19	18	2	VARIOUS ARTISTS	WNUA 0997	WNUA 95.5 SMOOTH JAZZ VOL. 10
20	20	13	RICK BRAUN	BLUemoon 92734/AG	BODY AND SOUL
21	RE-ENTRY		CHRIS BOTTI	VERVE FORECAST 537132/VERVE	MIDNIGHT WITHOUT YOU
22	19	15	EARL KLUGH	WARNER BROS. 46471	THE JOURNEY
23	RE-ENTRY		ROBBEN FORD	STRETCH/BLUE THUMB 7011/GRP	TIGER WALK
24	25	16	VARIOUS ARTISTS	I.E. MUSIC 533893/VERVE	A TWIST OF JOBIN
25	21	3	PAUL HARDCASTLE	JVC 2068	COVER TO COVER

Albums with the greatest sales gains this week. • Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numerical following the symbol. For boxed sets, double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl. □ indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

AmSong Eyes Bigger Lobbying Role Songwriters' Interests Lead Group's Agenda

BY Irv LICHTMAN

NEW YORK—With its role established as an industry group whose input other older lobby organizations finally recognize, AmSong, formed in 1993 to represent the interests of songwriters or their estates, now feels it is a force to reckon with as it seeks to push for an agenda that underscores the essential reasons for its formation in the first place.

"We're a force," says AmSong president Hoagy Bix Carmichael, the son of the late songwriter who is a founder of the group.

Yet, he adds, "there is a frustration that a lot of us feel that we're sitting in back of the decision-making bus."

While AmSong played an advisory role in the recent agreement to establish a new mechanical royalty structure starting Jan. 1 and in the passage of "La Cienega" legislation by Congress (Billboard, Nov. 15), Carmichael senses that the song catalogs of pop music's so-called golden era "have not been a top priority among the alphabet soup" of other industry organizations.

"They don't seem as interested in the preservation of the old standards that have given this industry its underpinning. These groups, whether it's ASCAP, BMI, or others, are fighting to get the latest [trends in music]. Speaking as a group consisting only of songwriter interests, their wellness is more of a priority than our wellness."

Although applauding the activity of

many of these groups, including the National Assn. of Music Publishers (NMPA), Carmichael faults them for their lack of passion on the issue of asking Congress to extend copyright life for another 20 years. "Term extension is a big deal to us. It is second-string stuff to them," he says.

Carmichael hopes that this "lonely battle" will be addressed more vociferously by other groups now that the mechanical rate and La Cienega issues "are out of the way." As for NMPA, Carmichael said at this writing, he planned to call that organization's president/CEO, Ed Murphy, on the matter of AmSong's stance on the pursuit of copyright extension.

With ASCAP and BMI, Carmichael says, there are other issues that also pertain to a songwriters' group such as AmSong. "That area is a murky one concerning grand rights and small rights. We need some strong guidelines. Many of our members earn 70% of their earnings from theatrical uses."

Lisa Alter, AmSong's legal counsel, notes that although it was started by prominent songwriter estates—the heirs of such giants as Rodgers and Hammerstein, George and Ira Gershwin, Cole Porter, Irving Berlin and Leonard Bernstein—a roster of current membership still makes music.

The issues addressed by AmSong, says Alter, "are vitally important to living composers and singer-songwriters such as Bob Dylan, Paul McCartney, Neil Diamond, and Burt Bacharach, who quickly joined AmSong's ranks." New members who've signed on in the past year include Jakob Dylan of the Wallflowers, Peter Himmelman, and Mick Jones of Foreigner.

In addition to the general area of popular song, AmSong membership includes classical and jazz estates, including those of Arnold Schönberg, Aaron Copland, Igor Stravinsky, and Billy Strayhorn, and rock icons like

Janis Joplin and Jimi Hendrix.

"Songwriters are notorious for being naive when it comes to understanding their own rights as songwriters," says Alter.

"Heirs of songwriters know even less. Indeed, it often takes years for the heirs to sort out what it is they have inherited. Unfortunately, many songwriters and/or heirs have allowed their rights to be diminished simply through lack of knowledge—for example, by failing to recapture rights during the statutorily proscribed termination window or by failing to take advantage of helpful provisions of certain foreign copyright laws."

In line with other industry groups—it should be noted that AmSong plays no role as a collector of royalties—AmSong has lobbied in opposition to the Fairness in Music Licensing Act, put forward by bars, restaurants, and other public establishments, to erode, in AmSong's view, protection of copyright; it also is an advocate of the idea that "copyright protection must be guaranteed in cyberspace and supports the legislation intended to implement the [World Intellectual Property Organization] WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty."

These goals naturally bring AmSong into contact with other writer-oriented groups. According to Alter, her group, the Nashville Songwriters Assn., the National Academy of Songwriters, and the Songwriters' Guild of America are planning joint lobbying efforts and other events of interest to their collective memberships.

"We have banded together in a somewhat formal way—though it's not that we use the same stationery—for together we represent about 12,000 catalogs," says Carmichael, who, following composer Mary Rodgers, is AmSong's second president. Elections for the job are held on an annual basis.

FOR THE RECORD

Last issue's feature story on the Songwriters & Publishers page incorrectly spelled the Aradia Group, the New York music publishing firm operated by Judith Baldwin.

'THEY'RE PLAYING MY SONG'

DEBORAH EVANS PRICE

"HE'S GOT THE WHOLE WORLD IN HIS HANDS"
Public Domain
Arrangement by the Bishops

Nearly everyone has childhood memories of singing "He's Got The Whole World In His Hands." Whether it was sitting around a fire at summer camp or in a classroom at vacation Bible school, it's a tune that has permeated most everyone's early years in some form or fashion. However, it's a sure bet that few people have heard it sung with the incredibly strong harmonies heard on the Bishops' new album, "Reach The World." The group consists of father Kenneth Bishop, sons Mark and Kenny, and Carl Williams Jr. They perform the song *a cappella* in a style they've dubbed "porch singing" that has made them one of the most popular groups in Southern gospel music.

"The song fits the theme of the album perfectly," says Kenny Bishop. "As a matter of fact, we had two versions of that song recorded. The version that's on the album is more of an African-style harmony... We also recorded a Scottish version. We wanted to record four different versions—an African version, a Scottish version, maybe an Asian version, and a traditional American version—and then kind of interweave them throughout the album, but we didn't do that, because we thought it would make the album entirely too long."

Growing up in Kentucky, the Bishops often sang a cappella on their front porch. Thus, when they began recording and decided to do an album in that style, the "Front Porch" projects were born. "We've



recorded two 'Front Porch' recordings—the original and then volume two," Kenny says. "That's a big part of our program. Every night when we get up and sing, we do a whole segment of our program on the front-porch kind of singing. We wanted something that would be a little bit different and would stand out when we did our front-porch segment. We do at least one front-porch song on every album we've ever recorded,

and we thought, 'OK, now how do you make a front-porch song sound international?' Mark did the arrangement on the song. He took his 4-track recorder home and came back and said, 'OK Kenny, here's your part. Dad, here's your part. Here's my part. Junior, here's your part. Let's do it.' We learned it and recorded it in the studio that day."

the icons of Broadway songwriters. Pianist Barry Levitt, who appeared at the tribute, will take Levine's role in introducing each show.

ANASTASIA IN PRINT: Before their songs arrive on Broadway next month in "Ragtime," composer Stephen Flaherty and lyricist Lynn Ahrens are getting wide exposure for the songs to "Anastasia," 20th Century Fox's bid to compete in the world of feature animation. In addition to a soundtrack album on Atlantic, Warner Bros. Publications has a multi-market blitz of product, for both the popular and educational markets, associated with the film.

There is a pop songbook, arranged for piano, vocals, and guitar, of all the "Anastasia" songs, along

with a brief plot summary, a bio of the songwriters, and full-color photos from the film. List price is \$16.95.

Also on tap is a number of arrangements

for concert and marching band, orchestra, chorus, and hand bells; an easy piano collection; selected single sheets; and a series of instrumental books arranged for solos, duets, and trios.

All of the choral, band, and orchestra arrangements have been recorded by top musicians and will be sent to musical directors in a promotional package. Dealers will also receive original movie posters to be used as point-of-purchase marketing tools.

Although Warner Bros. Publications issued a "Ragtime" songbook shortly after the show opened last May in Los Angeles, it will be revised if the Broadway version has major changes in the score, says company spokesman Brian Rochlin.

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

1. Bob Dylan, "Time Out Of Mind."
2. Tori Amos, "Little Earthquakes."
3. Bob Dylan, "Anthology."
4. "Paul Simon Complete."
5. Tom Waits, "Beautiful Maladies."

NO. 1 SONG CREDITS

TITLE WRITER PUBLISHER
THE HOT 100
CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT • Elton John, Bernie Taupin • Songs of PolyGram Int'l/BMI, William A. Bond/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP

HOT COUNTRY SINGLES & TRACKS
LOVE GETS ME EVERY TIME • Shania Twain, Robert Long Lange • Songs of PolyGram Int'l/BMI, Loon Echo/BMI, Zomba/ASCAP

HOT R&B SINGLES
MY BODY • Darrell Aliamby, Lincoln Browder, Antoinette Roberson • Toni Robi/ASCAP, 2000 Waits/ASCAP

HOT RAP SINGLES
FEEL SO GOOD (FROM "MONEY TALKS") • R.E. Bell, R. Bell, G. Brown, R. Dickens, C. Smith, D. Thomas, R. Westfield, L. Dermer • Second Decade/BMI, Warner-Tamerlane/BMI, Foreign Imported/BMI

HOT LATIN TRACKS
Y HUBO ALGUNIEN • Omar Alfano • New Emo/SESAC

Salute To 'Lyrics' Levine; 'Anastasia' Print Product

HIS FULL MEASURE: "He had a full measure of warmth, and he was full of song, [and he felt] that songs were the stars of the show."

With this comment, Hadassah Markson, the well-known producer at New York's 92nd Street Y, opened a Nov. 10 tribute, in "cooperation" with performance right society ASCAP, to Maurice Levine, founder/artistic director of the famed "Lyrics & Lyricists" series, who died in September at 79. Markson and ASCAP director of musical theater Michael Kerker produced the tribute, held in the same venue at the Y, where "Lyrics & Lyricists" takes place.

Those who spoke portrayed Levine as a highly qualified (and helpful) perfectionist who would tell a performer his or her work was "good" but would later use more laudatory terms when talking about that performance to others.

True to the spirit of Markson's remarks, the song was the thing: Frequent performers at Levine's annual series had their afternoon of song at the tribute.

The performers were Margaret Whiting ("It Might As Well Be Spring"), Paula Laurence ("My Husband's First Wife"), Bill Daugherty ("Sit Down You're Rockin' The Boat"), KT Sullivan and Lewis Cleale ("You're Just In Love"), Karen Mason ("Lost In The Stars") and "It Never Was You"), Sal Viviano ("Maria") and Carol Woods ("Come Rain Or Come Shine").

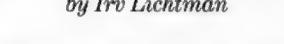
The late lyricist E.Y. Harburg also played a part with the screening of a video, produced years ago for cable by Levine, in which he sang his and Harold Arlen's "Over The Rainbow" with great poignancy.

Also, comments were offered by lyricist Sheldon Harnick and Jim Lowe, often an MC at "Lyrics & Lyricists" programs. And to top things off, the tribute offered a nice touch with an audience sing-along, which has become a tradition in the series.

As previously noted in Words & Music, the series will go on next season with five programs dedicated to

Words & Music

by Irv Lichtman



Studio Action

ARTISTS & MUSIC

Genex GX8000 Gains Ground In Several Markets

BY PAUL VERRA

Less than a year since it was introduced as one of the industry's first modular, high-bit, high-sampling hard-disc multitrack recorders, the Genex GX8000 is making significant inroads in the recording, mixing, mastering, and post-production markets.

Developed by London-based Genex Research, the GX8000 is an 8-channel, 20-bit, 48-kHz magneto-optical recorder that is also capable of operating at 24-bit, 96-kHz resolution in stereo. The unit stores audio on non-proprietary, removable, 2.6-gigabyte magneto-optical (MO) discs.

In a short time, the GX8000 has become a choice medium for music recordists, mixers of film and TV music scores, mastering engineers, and other professionals.

Among music facilities, George Martin's Air Studios in London is one of the first to embrace the state-of-the-art device. "Quality is the first consideration at Air," says the studio's chief engineer, Geoff Foster. "When we supply a finished master, we have to be absolutely confident in the excellence of our product. The Genex GX8000 delivers that quality. The unit also provides instant formatting of discs and faster-than-real-time cloning of discs, which saves us hours of time. We also appreciate the built-in mixing functions for film-score work. We can easily produce a 20-bit, 2-track fold-down mix alongside the main 5.1 surround-sound mix without tying up eight faders on the board. It also lets us ship both versions on one disc."

Across town at EMI's Olympic Studios, Eric Clapton is using Genex recorders on his upcoming project, according to sources. In other high-profile music applications of Genex, longtime Doors producer/engineer Bruce Botnick used the machine to mix the four-CD "Doors Box Set."

Botnick's brother, Doug Botnick, is an independent scoring mixer and recording engineer who operates

rental and transfer facility Digital Musical Transfer in Burbank, Calif. He recently purchased seven GX8000 recorders for rental and says the machines are "constantly out," usually in single units but sometimes in groups of up to four recorders (i.e., a total of 32 tracks).

Doug Botnick says, "There are many reasons why my clients rave about the GX8000. First of all, the robustness of the media is outstanding. We know that the Genex essentially yields a near error-free recording, and in 10, 20, or 100 years, someone can take the Genex MO out of storage and play it—this is a huge benefit. Second is the unit's random-access capabilities. The GX8000 behaves like a multitrack hard-disc recorder. Thirdly, the medium is very portable. Everyone who uses this product winds up loving it."

For the "Doors Box Set," the Botnick brothers transferred the original 8-track analog masters via dB Technologies AD-122 20-bit converters using the Prism Sound bit splitters to a Sony 3324 digital multitrack. After overdubs, the final master was mixed to a Genex recorder, according to Doug Botnick.

In the film world, Genex recorders have been used to record sound on such major motion pictures as 20th Century Fox's animated "Anastasia," the Michael Douglas and Sean Penn vehicle "The Game," and other works, according to sources.

Because of the GX8000's extended resolution and its multichannel capacity, it has begun to be embraced by the mastering community, which is forever searching for a rugged storage medium for high-bit digital masters.

"People put their PQ codes on a third channel if it's a two-channel master," says Botnick. "And the beauty of it is you can say, 'I need this to be a 2-track master, a 5-track master,' or whatever, and it's the same medium."

Georgetown Masters owner Denny Purcell is among Genex's champions,

having used the format during the mastering of recent projects by George Strait and Vince Gill. Similarly, Bernie Grundman tested a GX8000 in his facility according to sources.

As it picks up momentum across a wide spectrum of users in various market segments, the Genex is being seen by some as a high-end alternative to the seemingly omnipresent Tascam DA-88 and Alesis Adat for-

mats. However, at a suggested list price of approximately \$13,000 for a fully featured unit (and roughly \$10,000 for a digital-only recorder with no converters), the Genex is more than twice the price of a DA-88 and roughly three times the price of an Adat. Accordingly, so far there is little overlap between Genex customers and users of the popular tape-based machines.

Botnick says the GX8000 offers several advantages over tape-based systems, among the most significant of which is random access.

"It takes a readjustment of your mind-set to work with a random-access machine," he says, "especially when you've got four of them linked together. You hit play and hear 32 tracks of audio instantly. It makes it hard to go back to tape."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 22, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CANDLE IN THE WIND 1997 SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John/Chris Thomas (Rocket/A&M)	MY BODY LSG Darryl "Delite" Aliambay (EastWest/EEG)	LOVE GETS ME EVERY TIME Shania Twain Robert John "Mutt" Lange (Mercury)	FEEL SO GOOD Mase/ Sean "Puffy" Combs, Deric "D-dot" Angeletti (Bad Boy/Arista)	TOUCH, PEEL, AND STAND Days of the New/ Scott Litt (Outpost/Geffen)
RECORDING STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS/ SOUTHERN TRACKS (New York, NY/Atlanta, GA) Ben Arindell/ Carl Heilbron	MASTERFONICS (Nashville, TN) Jeff Balding	DADDY'S HOUSE (New York, NY) Doug Wilson	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klett
RECORDING CONSOLE(S)	SSL 4072G+ w/ Ultimation	SSL 4072G+ w/Ultimation/ SSL 4000G+	SSL 9000J	Neve VR60	Neve 8053/ Sony MPX 3000
RECORDER(S)	Sony 3348 digital	Studer 827	Studer D827	Studer A800 III	Otari MTR 100A/ Studer A827
MASTER TAPE	BASF 931	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS (New York, NY) Ben Arindell	MASTERFONICS (Nashville, TN) Mike Shipley	DADDY'S HOUSE (New York, NY) Michael Patterson	AXIS (New York, NY) Bill Klett
CONSOLE(S)	SSL 4072G+ w/ Ultimation	SSL 4072G+ w/ Ultimation	SSL 9000J	SSL 4000	SSL E/G
RECORDER(S)	Sony 3348 digital	Studer 827	Studer D827	Studer A800 III	Studer A820
MASTER TAPE	DAT	Ampex 499	BASF 900	Ampex 499	Apogee DAT/ Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	MASTERFONICS Glenn Meadows	HIT FACTORY James Cruz POWERS HOUSE OF SOUND Herb Powers, Dave Kutch	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	WEA	PDO-HTM	BMG	WEA

© 1997, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.



Producing Results. The board of the newly established Music Producers Guild of the Americas (MPGA) held its first meeting Nov. 5 at Capitol Recording Studios in Los Angeles. Shown in the back row, from left, are chairman/president Ed Cherney, executive director/corporate secretary Chris Stone, executive assistant Tim Heile, and Finance Committee chairman Neil Levin. In the front row, from left, are Producers Committee chairman Elliot Scheiner, Executive Committee chairman Michael Frondelli (also creative director of Capitol Studios), Audio Engineering Committee chairman Al Schmitt, and legal adviser David Byrnes. Not pictured is Technical Committee chairman George Massenburg. Among the first items on the MPGA's agenda was the launch of its World Wide Web site at www.musicproducer.com. (Photo: David Goggin)

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The Book VIBE Magazine Calls "a must read for any music lover"

"Timothy White's book *Music to My Ears* is a fascinating collection of interviews."

- Chicago Sun-Times

"There's something heartening in White's commitment to treating music as more than product, and something grand about his willingness to wax poetical when the spirit damn well takes him."

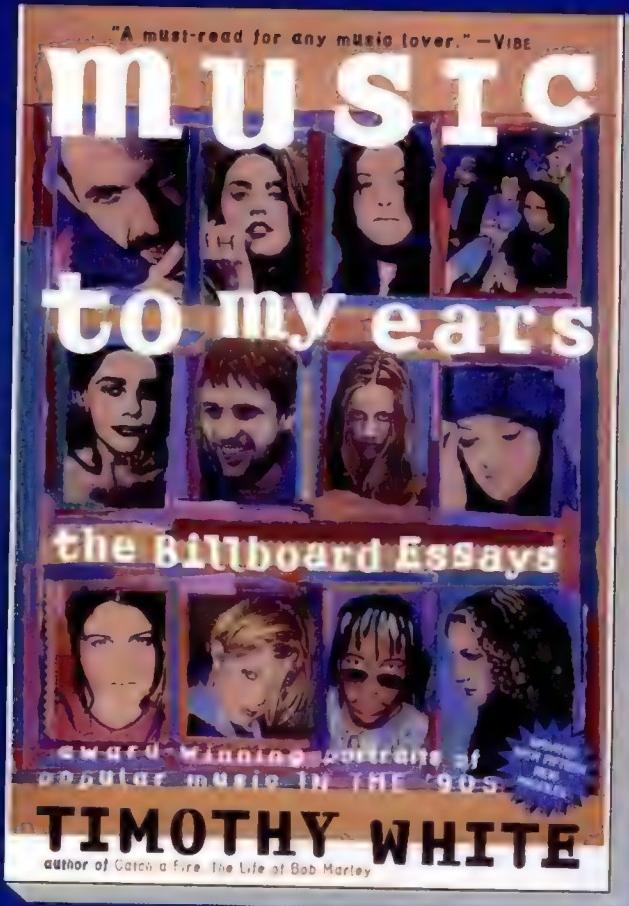
- Mojo

In his award-winning "Music To My Ears" column, Billboard Editor in Chief Timothy White has championed the careers of many of the most acclaimed and popular performers of the 1990's -- long before anyone had heard of them or their music: Alanis Morissette, Paula Cole, PJ Harvey, Rage Against The Machine, Joan Osborne, Sarah McLachlan, Tracy Bonham, Jack Logan, Jann Arden, Liz Phair, Dar Williams, Goo Goo Dolls, Aimee Mann, the Auteurs, Shawn Colvin and many more.

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LONDON

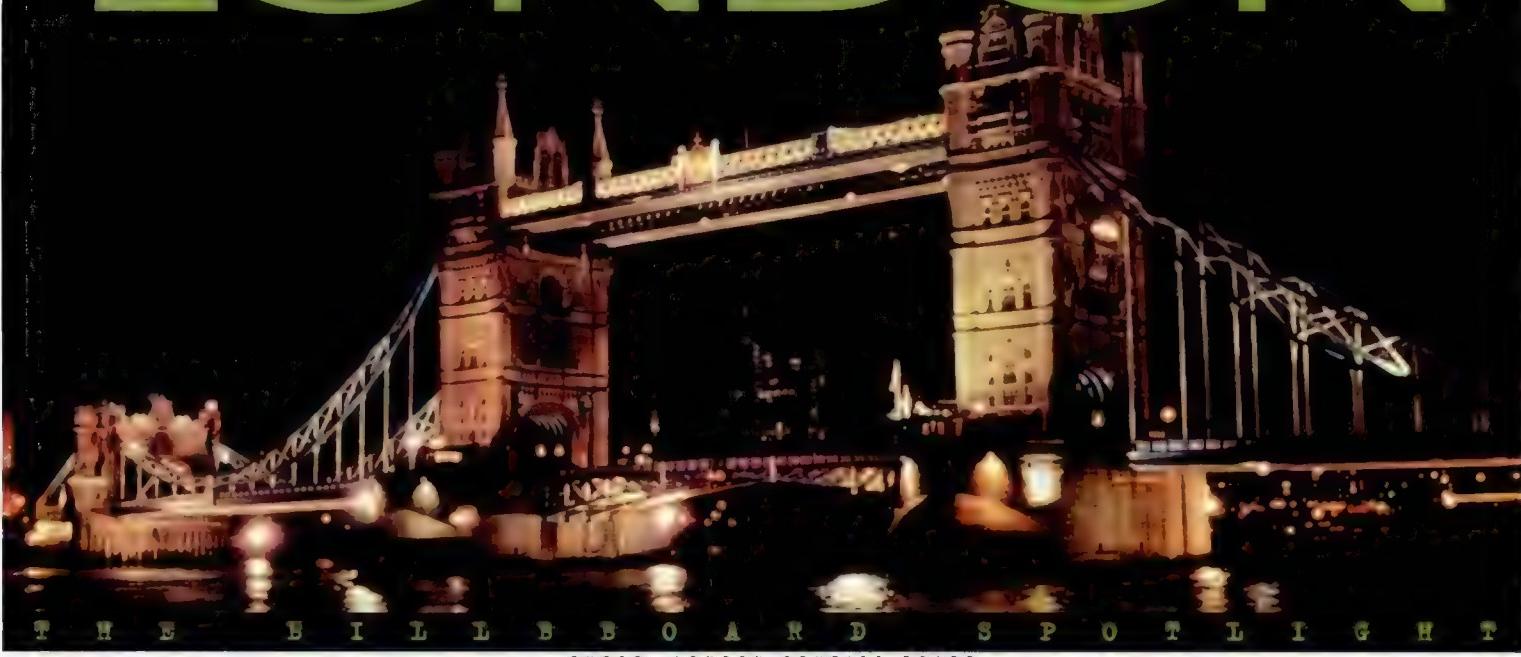


PHOTO: LONDON TOURIST BOARD

There are 8 million stories in the naked city of London, and music plays a part in most of them.

From Soho's mixture of the seedy and the sublime to the cool corners of Camden, from the underworld chic of the city's essential clubs to the concert stages of Shepherd's Bush and Brixton, London gathers much of its cultural identity from a rich canopy of music.

Most of the city's food culture may be based on imported ideas, its movie world might be knee-deep in transatlantic influence, but the sounds wafting from every street in "The Smoke" give the British music business a distinctly London accent.

And to nix the old rumor that London closes at midnight, the club scene is still getting ready for the night, when Big Ben strikes 12. By dawn, they'll have been slamming for hours at The End in the WC1 area, at Talvin Singh's regular celebration of Asian music called Anokha at the Blue Note in N1, or at the Ministry Of Sound in the curiously named south-east London district of Elephant & Castle in SE1. (Londoners use their alphabetical and numeric postal codes as a short-hand guide to neighborhoods.)

Even the British edition of the uncompromising "Rough Guide" travel book says: "London is still a seven-days-a-week party town and maintains its status as the dance-music capital of Europe and favorite destination of visiting DJs from all over the world."

To prove the point, one week in October saw such internationally known names as Roger Sanchez and Afrika Bambaataa and home-grown talents Goldie, Roni Size, Carl Cox, Danny Rampling and Gilles

A Seven-Days-A-Week Party Town, Britain's Music Capital Is As Much A Culture As A Business Center

Sounds waft from everywhere, and the today and yesterday of popular music are forever bumping into each other.

BY PAUL SEXTON



In The City: The Jam's post-punk energy enlivened late '70s London.

Peterson all entertaining London's denizens of danceland.

Scott Piering, who bases his own promotions company in London, was born in Duluth, Minnesota, and worked in New York, San Francisco and Los Angeles before coming to the English capital in 1979 and becoming an adopted Londoner.

"I remember the first day I got off the plane and took a cab to the guy's house I was staying at," says Piering. "He was playing reggae music. At that time, it was totally unusual to hear reggae anywhere, and here it was. That same day, we went to the Lyceum [a fondly remembered live venue just off the Strand] and heard Gang Of Four, Human League, I think Stiff Little Fingers...that was all in one day. I remember thinking, 'This has got to

be the place.'"

TALES OF SPEED & WHISKY

Modern London is a city where the today and yesterday of music culture simply can't help bumping into each other. The Wag Club at 35 Wardour Street, W1, a de rigueur London hotspot for more than a decade, is the modern incarnation of the Whisky-A-Go-Go, which raged upstairs in the '60s while, a flight below, the amphetamine-fueled mod scene took root at the Flamingo Club in the company of Zoot Money, Geno Washington and others. If walls could speak, the unprepossessing betting-shop entrance that stands there now would spill a few tales.

Across Shaftesbury Avenue and up half a block, at 90 Wardour Street, is the classic '60s and '70s site of the Marquee, a club that was justifiably proud of its reputation for nurturing countless future rock giants. And for every historic rock location across the capital, of course, there's a historic rock record, be it the raw, post-punk energy of Paul Weller and The Jam's "A Bomb In Wardour Street" or the Beatles' immortalization of a pedestrian crossing in NW8 that happened to have a pretty good studio nearby, "Abbey Road."

These days, artists are more likely to sing about Camden Town, the district of NW1 that came to be known as the home of Britpop and the place to hang out in late '90s London. Tower Records, which has its flagship U.K. store at Piccadilly Circus, recently opened its newest U.K. outlet in this locale. Camden is where cutting-edge bands sharpen their skills in pub venues like the Falcon, clubs like the Electric

Continued on page 39



**There are many
ways to travel the capital.**



**There is however
only one place to buy music.**

TOWER RECORDS LONDON

**NUMBER ONE PICCADILLY CIRCUS
KENSINGTON HIGH ST
CAMDEN HIGH ST
BAYSWATER**

LONDON

BRITAIN'S MUSIC CAPITAL*Continued from page 37*

Ballroom and the Underworld, or up the road in Chalk Farm at the Monarch, while visiting jazzers and emerging soul acts shoehorn onto the stage of the Jazz Cafe.

Suggs, lead singer with quintessential Londoners and '80s chart regulars Madness, even had a top 20 hit here in 1995 with a tune called simply "Camden Town" ("I'll

line, you arrive, public transport willing, at the tube stop where Ian Dury might have got a job: "I could be the ticket man at Fulham Broadway station, what a waste....")

PURPLE HAZE & HANDEL

As rock assumes a belated and reluctant respectability, National Heritage has recently conferred prestigious status on one of London's favorite adopted sons. In September, Jimi Hendrix became

**Mancunian emigrants: Oasis**

meet you by the Underground," he crooned) while singer-songwriter Boo Hewerdine was moved to write about the pub just across the road from that very tube station on his song "World's End."

A couplet in that Suggs hit hinted at the way London, like so many other capitals, has gone into the cultural blender and come out the richer for it. "A string of Irish pubs far as you can see," he sings... "Greek, Indian, Chinese, and would you like a cup of tea?"

Piering, who lives in Camden, enjoys the vibrancy and musical catholicism of the area, not to mention the fact that it's possible to catch "three to five bands" in one evening. "Frankly, any band on their way up, if you can't see them in Camden at some point, they're scarcely worth mentioning," he explains. "It's a real melting pot, like the Lower East Side in New York."

THE CAPITAL AS CANVAS

The rock collector touring around London by the vehicle of popular song would find to his or her delight that many of the images referred to on wax jump right off the record and into real life. British composers have used myriad images of the capital as a canvas for classic songs and lyrical references.

Jump onto the Northern Line of the Underground system, traveling south from Suggs' Camden Town through Soho, and at Waterloo you pass under the Thames, the "dirty old river" that provided the inspirational one sunset for one of London's greatest rock composers, Ray Davies.

Head out west, and there's a venue immortalized by angry young Londoners the Clash on "(White Man) In Hammersmith Palais." Southbound again on the District

**Homegrown talent: Goldie**

the first rock star to be commemorated with a blue plaque, unveiled outside the house where he lived in the city he came to love, at 23 Brook Street in Mayfair. With piquant irony, he now shares the plaque space with an Anglophilic musician of a much earlier generation who lived there before him, George Frederik Handel.

Several of the major multinational labels have moved their London offices out of the central area (rather confusingly known as the West End) toward the true southwest part of the city. Industry veterans walking along Oxford Street still find it strange to think of the nearby Manchester Square no longer housing EMI Records U.K., or that Soho Square is home no more to Sony, née CBS. Sony retains its central London presence half a mile away, on Great Marlborough Street, and EMI Music Worldwide maintains a Manchester Square presence.

Peter Reichardt, managing direc-

tor of EMI Music Publishing, regrets the departure from the West End of the major record companies—EMI, BMG, PolyGram and Warner. Reichardt, London born and bred and a "Muswell Hillbilly" like Ray Davies, has resisted the temptation to move the publisher's offices from Charing Cross Road, WC2.

"I find it a bit sad that the majors have gone, they used to be all within a square mile. I just feel the music business is a West End style of business," he says. "We're definitely affected by having Soho behind us and Covent Garden across the road. It just creates an atmosphere."

RETAIL MUSCLES

For all the changes of recent years, the West End remains a richly musical center. From Piccadilly Circus, where Tower Records has its flagship London store, through the tourist mecca of Rock Circus, one can walk up the aforementioned Wardour Street to Oxford Street, home of defiant survivors on the live scene such as the history-soaked 100 Club. A block away in Orange Yard is tucked away one of the favorite club venues of visiting bands, the Borderline.

The retail sector flexes some

**Casual conversationalist: Morrissey**

impressive muscles on these streets. HMV's Oxford Circus outlet re-opened in enlarged form in mid-October, while on the corner of Oxford and Tottenham Court Road stands the similarly revamped Virgin Megastore, now a West End landmark in itself.

From that corner, it's a mere Rolling Stone's throw to the street that was once London's very own and very proud Tin Pan Alley. Denmark Street may not be the music-publishing center it was in yester-year, but it retains a strong sense of its own history, with the six-floor music shop Chappell's rubbing shoulders with numerous instrument shops and the Helter Skelter bookstore, a treasury of long-deleted rock biographies and chronicles.

In 1995, Reichardt decided to celebrate the Queen's Award for Exports bestowed on EMI Music by throwing a street party in Denmark Street, which is literally opposite

Continued on page 46

LONDON PRIDE

Four Hot & Happening Acts From The U.K. Music Capital**BY DAVID SINCLAIR****ADAM F**

Although many key elements of British dance music in the 1990s—dub, trance, trip-hop—first took root in Bristol, London remains the cradle of drum'n'bass, surely the most exciting new rhythm to have been fed into the pop mainstream since the explosion of hip-hop beats in the 1980s. One of the brightest underground stars of the drum'n'bass scene is Adam F, who now stands on the brink of a commercial breakthrough with his debut album, "Colours" (F-Jams/Positiva/EMI), released Nov. 3. The son of 1970s bubblegum pop singer Alvin Stardust, Adam F lives in Watford on the northernmost tip of the conurbation. At the age of 16, he saved enough money from working in London's famous toy store, Hamleys, to buy his first keyboard. In 1994, he programmed and produced his first drum'n'bass single, "Criminal Active," on Section 5 Records. The new album is a sensational combination of skittering beats, ambient weirdness, 1970s fusion and neo-jazz instrumental flavors (check out the muted trumpet a la Miles Davis on "73" and "F-Jam") and incorporates a string of singles—"Aromatherapy," "Metropolis" and "Circles"—that have already become firm favorites among the drum'n'bass cognoscenti. "If you want to know the true roots of jungle, it's a good album to buy," Adam F says. "Circles," which marries a typically frisky rhythm track to a keyboard motif recalling the theme from "X-Files," became Adam F's first top 20 hit when it was re-released as a single in September 1997, complete with a remix by the new drum'n'bass messiah, Roni Size.

**ALABAMA 3 (A3)**

A seamless mixture of techno, country, blues and gospel, the music of Alabama 3 is a crossover that defies all conventional attempts at categorization. Tracks on its debut album, "Exile On Coldharbour Lane" (a reference to the main road running through the group's native Brixton), range from the deep, dark blues of "Woke Up This Morning" with its name-checks for Jimmy Reed, Muddy Waters and Howlin' Wolf, to "You Don't Dance To Techno Anymore," a line-dance groove for the post-rave generation. A previous single, "Ain't Goin' To Goa," pours scorn on the hippie ideal of traveling to a "Third World beach" to smoke dope for purposes of "consciousness expansion." A new single, "Speed Of The Sound Of Loneliness," released in the U.K. earlier this month, was written by Roni Size.

Continued on page 40

LONDON

LONDON PRIDE*Continued from page 39*

John Prine. Memorably described as sounding like "Happy Mondays jamming with Robert Johnson underneath a stage at Tribal Gathering," Alabama 3 actually numbers seven members, although it expands into a collective of 20 or more DJs, vocalists, dancers and sundry other musicians when it performs live. The grouping began by doing all-nighters in vacant buildings and on a trawler on the River Thames before embarking on a series of gigs in Brady's, a dodgy Irish pub in the Brixton market area. The band was signed in 1996 to Elemental Records for the U.K. and Europe, and to Geffen for the U.S., where it has been forced to change its name to A3 to avoid confusion with the veteran country band Alabama.

**SYNOPSIS**

The ghastly injury sustained by Symposium's singer Ross Cummins in late September—when he was stretchered off the Brixton Academy stage after just one number with a kneecap torn out of position and severley ruptured ligaments—can not have been too much of a surprise to those who have witnessed this super-charged band in action. A combination of pop melody, cranked guitar noise and manic punk attitude, Symposium is London's answer to Green Day. "People accept they're going to get bruises at our shows," bassist Wojtek Godzisz says. "It's nice for them because they wake up and they've got a memento of the gig." It's been this way since the young, West London group's first gig in July 1994 at the Emerald Hut in Hammersmith. Symposium's hyperactive, stage-diving antics are invariably matched by the frenzied reaction of its fans, who have a well-deserved reputation for smashing up venues wherever their heroes are performing. The five members of the group all attended the Cardinal Vaughan Memorial School in Kensington, where they returned to sign their "megabucks" deal with Infectious records (Red Ant in the U.S.), savoring the moment by shooting off various defiant gestures from outside the gates of their alma mater. Since the end of 1996, the band has released a string of hit

singles, including "Drink The Sunshine," "Farewell To Twilight" and "Fairweather Friend," all of which are collected, together with B-sides, on a mini-album, "One Day At A Time," released in the U.K. last month. A proper debut album will be released early in 1998.

D*NOTE

There is a new generation of British musicians who would probably have become jazz or fusion players if they hadn't spent their youth immersed in the club/rave scene. Matt Winn of D*Note, once called "the cleverest man in dance music," is a case in point. His third album, simply titled "D*Note" (VC Recordings), is a groundbreaking set that combines "straight" piano and flute, played by Winn, with the fleet percussive undercurrents and ambient pauses of drum'n'bass, to stunning effect. The vocal icing on the cake is provided by the gorgeously sassy soul-jazz singing of PY Anderson. Having acquired an early love of jazz from his father, who ran a market stall in North London, Winn spent much of his spare time (and cash) when still at school, hanging out in the Mole Jazz record shop in King's Cross. Adopting the name D*Note, he released his first album, a collection of rare groove-inspired jazz themes called "Babel," on his own Dorado label in 1991. But Winn's passion for clubbing prompted a change of direction on "Criminal Justice,"



D*Note's second album. "I went to the Paradise Club [in Islington] and heard some really hard jungle round about 1992," Winn told the *Sunday Times*. "I thought, 'Christ, it sounds like Max Roach is over on that speaker, Tony Williams over here, Elvin Jones behind them...just the most amazing drum programming I'd ever heard.'" Having adapted this dynamic rhythmic framework to the melodic sophistication of modern jazz, D*Note has mapped out a new musical future of infinite cool. ■

VITAL STATISTICS



Music coverage is a staple of the U.K.'s leading national daily broadsheet newspapers, including *The Times*, *The Independent*, *The Daily Telegraph*, *The Guardian* and *The Observer*, as well as serving as a source of news for the country's tabloid press, which means *The Sun*, *The Daily Mail*, *The Daily Mirror*, *The Express* and others. London's daily *Evening Standard* publishes a weekly "Hot Tickets" supplement on Thursdays. The London listings magazine *Time Out* includes substantial music coverage.



Leading pop music magazines include: *New Musical Express (NME)*, IPC Magazines. Recent cover: Goldie

Melody Maker, IPC Magazines. Recent cover: Black Grape

Top Of The Pops, BBC Magazines. Recent covers: Hanson, Boyzone.

Q, EMAP Metro. Recent cover: Prodigy

Select, EMAP Metro. Recent cover: Beck

Smash Hits, EMAP Metro. Recent cover: All Saints

Mojo, EMAP Metro. Recent cover: Keith Richards

Mixmag, Recent cover: Roni Size & Reprezent

Select, EMAP Metro. Recent cover: Beck

Vox, IPC Magazines. Recent cover: Sting



National Lottery Live—BBC 1, Wed. & Sat. Recent acts: Gary Barlow, Michael Bolton, N'Sync, Jon Bon Jovi.

Top Of The Pops—BBC 1, Fridays.

Recent acts: Backstreet Boys, Toni Braxton, Peter Andre, Pulp, Aqua, Moby, Gary Barlow, Jon Bon Jovi, Michael Bolton, Texas.

Jack Docherty Show—Channel 5, weeknights. Recent acts: Echobelly, Gina G.

Later With Jools Holland—BBC 2, Sat. Recent acts: The Verve, Roni Size, UB40, Ricki Lee Jones, Jewel.

Live And Kicking—BBC 1, Sat. Recent acts: Natalie Imbruglia.

The Chart Show—ITV, Sat. days. Weekly countdown.

MTV In the U.K.—launched on cable and satellite in July 1997 (as part of MTV Europe) to an estimated 5.5 million households; sister channels VH1 and M2 also are seen in the U.K.

CMT—24-hour country-music video and specialty programs.

The Box—music videos by request.



ARENAS
Wembley Stadium, Empire Way, HA9 (0181-902-8833) Capacity: 72,000
Wembley Arena, Empire Way, HA9 (0181-902-8833) Capacity:

12,000

The Earls Court, Exhibition Center Warwick Road, SW1 (0171-370-8009) Capacity: 18,000

London Arena, Limeharbour, E14 (0171-538-8880) Capacity: 12,500

Royal Albert Hall, Kensington Gore, SW7 (0171-589-3203) Capacity: 5,500

LIVE MUSIC CLUBS & THEATERS
(with nearest Underground [Tube] or British Rail [BR] station noted)

100 Club, Oxford Street, W1 (0171-636-0933). Tube: Oxford Circus.

Africa Centre, King Street, WC2 (0171-836-1973). Tube: Covent Garden/Leicester Square.

Astoria, Charing Cross Road, WC2 (0171-434-0403). Tube: Tottenham Court Road.

Barfly At The Falcon Royal, College Street, NW1 (0171-482-4808). Tube: Camden Town.

Barbican Centre FreeStage, Silk Street, EC2 (0171-638-4141). Tube: Barbican/Moorgate.

The Borderline, Manette Street, Charing Cross Road, W1 (0171-734-2095). Tube: Tottenham Court Road.

Break For The Border, Goslett Yard, Charing Cross Road, WC2 (0171-437 8595). Tube: Tottenham Court Road.

Brixton Academy, Stockwell Road, SW9 (0171-924-9999). Tube/BR: Brixton.

Dublin, Castle Parkway, NW1 (0171-485-1773). Tube: Camden Town.

The Forum, 9-17 Highgate Road, NW6 (0171-284-1001). Tube/BR: Kentish Town.

The Garage, Highbury Corner, N5 (0171-607-1818). Tube: Highbury & Islington.

Upstairs At The Garage, Highbury Corner, N5 (0171-607-1818). Tube: Highbury & Islington.

Half Moon, Lower Richmond Road, SW15 (0181-780-9383). Tube: Putney Bridge.

Hammersmith Apollo, Hammersmith Broadway, W6 (0171-416-6080). Tube: Hammersmith.

Hammersmith Palais, Shepherd's Bush Road, W6 (0181-748-2812). Tube: Hammersmith.

Hanover Grand, Hanover Street, W1 (0171-499-7977). Tube: Oxford Circus.

Continued on page 42

A.L.I.-SAINTS



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THE SOUND OF THE CITIES

LONDON

VITAL STATISTICS

Continued from page 40

Hope & Anchor, Upper Street, N1 (0171-354-1312). Tube: Highbury & Islington.

Jazz Cafe Parkway, NW1 (0171-916-6060). Tube: Camden Town.

King's Head, Fulham High Street, SW6 (0171-736-1413). Tube: Putney Bridge.

LA 2, Charing Cross Road, WC2 (0171-434-0403). Tube: Tottenham Court Road.

Mean Fiddler, High Street, NW10 (0181-961-5490). BR: Willesden Junction.

Mean Fiddler, Acoustic Room, High Street, NW10 (0181-961-5490). BR: Willesden Junction.

The Orange, North End Crescent, North End Road, W14 (0171-381-0444). Tube: West Kensington.

Red Lion Castlenau, Barnes, SW13 (0181-748-2984). BR: Barnes.

Rock Garden, Covent Garden, WC2 (0171-240-3961). Tube: Covent Garden.

Ronnie Scott's, Frith Street, W1 (0171-439-0747). Tube: Leicester Square.

Shepherd's Bush Empire, Shepherd's Bush Green, W12 (0181-740-7474). Tube: Shepherd's Bush.

South Bank Centre, Belvedere Road, SE1 (0171-928-0600). Tube/BR: Waterloo.

Subterrania, Acklam Road, W10 (0181-960-4590). Tube: Ladbroke Grove.

Troubadour Coffee House, Old Brompton Road, SW5 (0171-737-0600). Tube: Earls Court.

Underworld, Camden High Street, NW1 (0171-482-1932). Tube: Camden Town.

Source: PA Listings and Billboard research

DANCE MUSIC CLUBS

Bagleys, Studios York Way, N1 (0171-278-2777). Tube: Kings Cross.

Bar Rumba, Shaftesbury Avenue, W1 (0171-287-2715). Tube: Piccadilly Circus.

Blue Note, Hoxton Square, N1 (0171-729-8440). Tube: Old Street.

Cloud 9, Albert Embankment, SE1 (0171-735-5590). Tube: Vauxhall.

Club 9, Young Street, W8 (0171-937-9403). Tube: High Street Kensington.

Cobden Working Men's Club, Kensal Road, NW10 (0181-969-0584). Tube: Ladbroke Grove/Westbourne Park.

The Colosseum, Nine Elms Lane, SW8 (0171-720-9200). Tube: Vauxhall.

The Complex, Parkfield Street, N1 (0171-288-1986). Tube: Angel.

The Cross, Goods Way Depot, York Way, N1 (0171-837-0828). Tube: Kings Cross.

EC1 Club, Farringdon Road, EC1 (0171-242-1571). Tube: Farringdon.

The End, West Central Street, WC1 (0171-419-9199). Tube:

Tottenham Court Road/Holborn.

The Fridge, Town Hall Parade, Brixton Hill, SW2 (0171-326-5100). Tube/BR: Brixton.

Fridge Bar, Town Hall Parade, SW2 (0171-326-5100). Tube/BR: Brixton.

The Gardening Club, The Piazza, WC2 (0171-497-3153/4). Tube: Covent Garden.

Gossips, Dean Street, W1 (0171-434-4480). Tube: Leicester Square/Tottenham Court Road.

Heaven, Charing Cross Arches, Villiers Street, WC2 (0171-930-2020). BR/Tube: Charing Cross.

Jazz Cafe, Parkway, NW1 (0171-916-6060). Tube: Camden Town.

Legends, Old Burlington Street, W1 (0171-437-9933). Tube: Piccadilly Circus.

Ministry Of Sound, Gaunt Street, SE1 (0171-378-6528). Tube: Elephant & Castle.

The Powerhaus, Seven Sisters Road, N4 (0171-344-0044). Tube: Finsbury Park.

The Spot, Maiden Lane, WC2 (0171-379-5900). Tube: Covent Garden.

Turnmills, Clerkenwell Road, EC1 (0171-250-3409). Tube/BR: Farringdon.

specialist on the edge of the city's Theatreland district with new and secondhand stock, including old 78s. Jazz is on the ground floor, folk, blues and world music in the basement.

Rockless Records, 30 Berwick Street, W1. Alongside Soho's market, this exclusively second-hand emporium buys, sells and exchanges all genres of music, especially soul, dance, jazz, rock and pop.

Record Corner, 27 Bedford Hill, SW12. Based in Balham, this shop stocks country and soul music with a good range of imports. Knowledgeable staff on hand and a mail-order service is available.

Red Records, 500 Brixton Road, Brixton, SW9. A stone's throw from Eddy Grant's real-life Electric Avenue, Red specializes in reggae, hip-hop and soul but also sells garage, jungle, gospel and jazz. Mail-order available.

Sam Goody's: The U.K. branch of the American retailer owned by Musicland has outlets in Hammersmith and Wimbledon among its 16 stores.

Sounds To Go, 130 Holloway Road, N7. Just around the corner from Arsenal football club grounds—and there's some debate as to whether this is the shop portrayed in Nick Hornby's acclaimed novel "High Fidelity." Indie tastes catered to with plenty of seven-inch vinyl as well as soul, swing, garage and house, with U.S. imports available.

Uptown Records, 3 D'Arblay Street, W1. Hip-hop and R&B on the ground floor plus house and garage in the basement with U.K. and U.S. promo copies on sale. Turntables and CD players set up for customer use and worldwide mail-order service available.



(The three major chains cater to all musical tastes and offer in-store concerts and signings. Plenty of sidelines, from computer games to video books and T-shirts. Occasional midnight openings.)

HMV: 150 and 363 Oxford Street, W1, and 13 more outlets in the London area.

Tower Records: Piccadilly Circus, W1, plus locations in Kensington, Bayswater and Camden.

Virgin: 14-16 Oxford Street, 527 Oxford St, W1 (New stores are opening in Brent Cross and the Kings Road before Christmas.)

Kinetic, 309 Goldhawk Road, Shepherd's Bush, W12. Open evenings only for drum 'n' bass, techno and trance fans with an urge to try and buy as it has a mixing room, studio and an in-house engineer.

MDC Classic Music: Seven outlets in London include 437 Strand, WC2, which stocks complete range from early music to contemporary classics, and the English National Opera Shop next to the Coliseum at 31 St Martin's Lane, WC2, which is the U.K.'s only specialist opera retailer. MDC Club membership, newspaper and worldwide mail-order service available.

Our Price: The national chain allied with Virgin has approximately 50 outlets in the London area. Stocks a small range of most types of music, largely chart-based. Larger stores offer additional merchandise.

Ray's Jazz Shop: 180 Shaftesbury Avenue, WC2. Long-established

Abbey Road Studios: 3 Abbey Road, NW8. Stop a man in the street and ask him to name a recording studio in London and this is the one he'll come up with. Recent sessions: Pete Wylie, Simply Red, George Fenton, Strangelove, Don, Dave Arnold, R-Y-A.

AIR Studios Lyndhurst: Lyndhurst Hall, Lyndhurst Road, Hampstead, NW3. Overseen by George Martin, the most recent ground-up large-scale complex constructed in the capital. Recent sessions: Bernard Becker, Wireless, Oasis, Naomi, Celine Dion.

Battery Studios: 1 Maybury Gardens, NW10. With a U.S. counterpart in New York, Battery enjoys a reputation as a down-to-earth work environment. Recent sessions: Breaker, Robbie Williams, All Saints, Gabrielle.

Continued on page 44

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VITAL STATISTICS
Continued from page 42

CTS Studios: The Music Centre, Engineers Way, Wembley, HA9. A selection of rooms with a large orchestral space is underpinned by an interesting heritage. Recent sessions: Etta Scollo, Rachel Portman, Carl Davis, Ray McVay, Laurie Johnson, Courtney Pine.

Eden: 20-24 Beaumont Road, Chiswick W4. An unusually relaxed and almost country atmosphere for a London studio. Recent sessions: Gene, Jimmy Ray, Echo & The Bunnymen, Midget, Monkey, Speedy, Terry Hall.

Mayfair: 11A Sharpleshall Street, London, NW1. Centrally located and independently owned facility situated in classy Primrose Hill, yet adjacent to cool Camden Town, with four studios, including SSL equipment. Recent sessions: Blur, Radiohead, Sleeper, David Bowie.

Metropolis: The Power House, 70 Chiswick High Road, W4. A dramatic and spectacular multiroom complex that forced its way into the premier league. Recent sessions: Neneh Cherry, Dust Junkies, Balanescu Quartet, The Verve, Wireless.

Olympic Studios: Church Road, Barnes, SW13. Remarkably individual complex in London suburbs with a remarkable history. Recent sessions: Spice Girls, Eric Clapton, Shed Seven.

Rak: 42-48 Charlbert Street, NW8. With an up-market St. John's Wood location RAK has, over the years, become known as a hit-making machine. Recent sessions: Travis, Marlon, Dandies, Sugizo, Zarie, Carlene Anderson, Bernard Butler, Page & Plant.

Sarm East/Sarm West: 9-13 Osborn Street, E1 and 8-10 Basing Street, W1L. An individual assortment of two facilities under the Sarm banner now also includes a residential studio in Sarm Hook End. Recent sessions: Caught In The Act, Kylie, Wild Monkey, East 17, Rolling Stones, Light House Family, Des'ree, Louise, Mica Paris, Morrissey, Massive Attack, Boyzone.

Strongroom: 120 Curtain Road, EC2A. Proof that a relatively new facility can still cut a reputation for itself in London's established studio community. Recent sessions: M People, The Verve, Texas, Sub Circus, Locust, Rachid Taha, Fiona Apple, Embrace.

Town House Studios: 150 Goldhawk Road, Shepherd's Bush, W12. Impeccable lineage and influence, the first London studio to go Solid State Logic. Recent sessions: Elton John, Pulp, Sleeper.

Whitfield: 31-37 Whitfield Street,
Continued on page 46

LONDON



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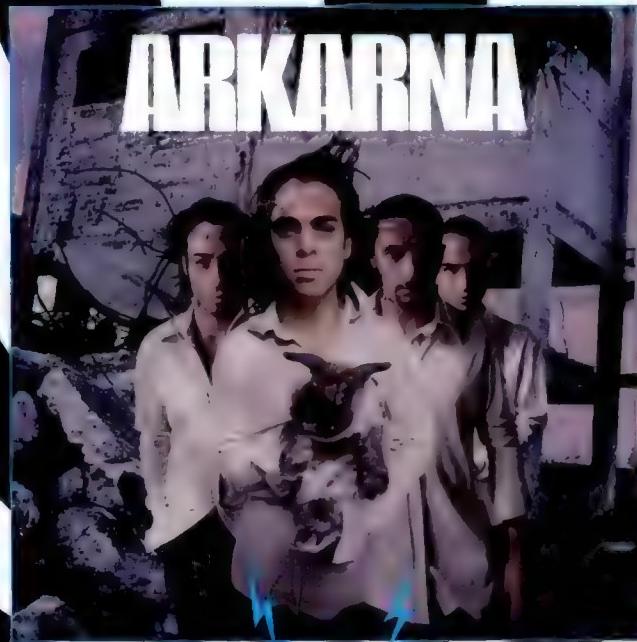


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VITAL STATISTICS

ITAL STATISTICS
Continued from page 44

W1P. A true full-range facility that takes in everything from mixing and tracking through mastering and on to orchestral recording. Recent sessions: Depeche Mode, Manic Street Preachers, U2, Lighthouse Family, Des'ree, Spice Girls.

BRITAIN'S MUSIC CAPITAL

Continued from page 39

the publisher's offices. The street was closed off for the day, a stage was erected, and Tin Pan Alley rocked again to a live performance by another quintessential London group, Squeeze.

"The nice thing about Denmark Street is that it's still music-oriented," says Reichardt, "because it's full of shops selling musical instruments. Of course, in the old days, every single shop used to be a music house. Up until the early 60s, if you wanted to be involved in music, that's where you had to be, it was terribly localized."

For Reichardt and others, another bond Soho memory is the Two I's, the Soho coffee bar where many say that British rock 'n' roll was born. It played host to nascent beat merchants such as Tommy Steele, Terry Dene and Cliff Richard, before the advent of more celebrated schools of rock like the Marquee or Liverpool's Cavern. Richard, in Spencer Leigh and John Firminger's book "Halfway to Paradise," describes the claustrophobic coffee-shop as "very exciting, always jam-packed. If you wanted a Coke, it had to be passed over people's heads."

RADIO & REINVENTION

As of Sept. 1, London has another radio station to call its own, and it's first in the commercial modern-rock format: Xfrm. "That's another aspect of what makes London great right now," says Piering. "Americans can't believe we didn't have a station like this already, but to us it's a real treat and really overdue."

Reichardt says that London continues to have the indestructible ability to regenerate itself. "I think it was a bit jaded at the beginning of the '90s, but I have to use that horrible word: it 'reinvented' itself," he continues. "Every town has its ups and downs, and in the last two or three years there's been a real re-emergence of London as an arts-and-culture focal point. The Beatles were from Liverpool, but they had to come down to London. Oasis are from Manchester, and they came to London: it's the same thing."

Piering, who says he could "never go back" to working in the U.S. industry, concludes, "The other thing I like about London is that a lot of the artists live here. You can bump into Morrissey and have a conversation, Noel [Gallagher] is up there in Hampstead, and you can see Jarvis [Cocker of Pulp] out on the town. It makes it feel like a culture rather than a business." ■



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

MTV Europe Empowers Regions 80 London Jobs To Go As Control Shifts

This story was prepared by Christian Lorenz, music business & talent editor for Music & Media.

LONDON—MTV Europe is abandoning pan-European broadcasting in favor of a regional approach.

A shifting of its powerbase from its pan-European head office here to its regional operations means the end of the concept of one signal for the whole of Europe.

Eighty jobs are set to be lost in MTV's London nerve center as control over the channel's day-to-day business moves to its regional offices across Europe, according to Brent Hansen, president/CEO of MTV and VH-1 Europe.

MTV Europe's four regional services—Northern, Southern, Central, and U.K.—take control over programming and production, marketing, advertising sales, and human resources, with immediate effect, says Hansen. The broadcaster expects that the job losses will be offset by 150 positions that will be created in the four regional offices.

First reactions from the European record industry indicate that the changes are expected to have little impact on artist marketing and promotion.

The move, though, marks the end of an era in that it closes the door on 10 years of pan-European programming. In practical terms, the restructure means that the concept no longer exists. The heads of music programming for each regional service now determine their channel's playlist independent of one another and largely without interference from any central authority.

Hansen reveals that he expects "to see more music on all of our

channels." He adds, though, that "a must-carry status for a specific title or program can still come from me," but that this will be the exception rather than the rule. According to Hansen, the channel will not operate a quota system with fixed per-

Hansen expects 'to see more music on all our channels'

centages for local and pan-European content.

Europe's music community is less concerned about the changes in programming than about MTV's future role in the region. "The changes at MTV do not reflect the real issue, which is to improve its distribution,"

says a spokesman at the London office of Mushroom Records. Universal Records Germany managing director Heinz Canibol comments, "I would offer a welcome to this, if the changes help to establish MTV's Central service in Germany on the same level as [local music TV station] VIVA. At present, MTV has almost no perceptible effect on the German market."

Distribution is, however, not an issue for Hansen at present. Describing the motivation behind the current restructuring, he says, "This is about putting money on the screen and not behind it. We feel this is how you get most bang for your buck: with a team of hungry channels out there in Europe that are operated by entrepreneurial people."

(Continued on page 52)

Pizzicato Five Moves U.S. Management To Japan

■ BY STEVE McCCLURE

TOKYO—Pizzicato Five, one of Japan's best-known musical exports, is taking the unprecedented step of importing its American managers to Tokyo to handle its affairs worldwide.

Tom Toeda and Terri MacMillan, co-presidents of New York-based Chibari Inc., have set up a new company, Pizzicato Five International, together with group members Yashuharu Konishi and Maki Nomiya, as well as Makiko Oi, previously with the band's former Japanese management company, Hougadou.

"We're trying to create a situation where the artists have a great deal of knowledge and responsibility for how the company operates," says MacMillan. She says Chibari's New York office will continue to handle the group's subpublishing outside of

Japan as well as managing Japanese acts such as the Pugs.

The basic idea behind the move, says MacMillan, is now that Chibari has brought Pizzicato Five to the world, it is time to bring the world to Pizzicato Five. The new management team hopes to bring the image of ironic cool that the band has successfully developed overseas back to Japan, where sometimes the group's more humorous side is not fully appreciated.

Continues MacMillan, "It seems to me that the Japanese music industry is going through similar cycle of questioning that the American music industry is going through, asking themselves 'How do we sell more records? Can we sell more to another demographic?'

"Part of what we want to explore is expanding the P5 audience to different people in addition to the core audience," MacMillan says. "One of



Gold Edges. Meredith Brooks and manager Lori Leve were presented with gold discs to mark 100,000 U.K. sales of Brooks' debut Capitol album, "Blurring The Edges." Pictured in London, from left, are Leve, Parlophone U.K. managing director Tony Wadsworth, Brooks, and EMI Records Group U.K. and Ireland president/CEO Jean-Francois Cecillon.

Compilation Co. EVA Holland To Close

BRUSSELS—EVA Holland, the chart compilations album company jointly owned by EMI, Virgin, and BMG, will cease its activities in the Netherlands beginning Jan. 1.

The news was confirmed by the new BMG Holland managing director, Maarten Steinkamp, who is also managing director at EVA Holland.

"Compilations are no longer the core [business] of EVA's partner companies," says Steinkamp, "so we want to leave this to Arcade and others. We want to be active in the [compilations] market

in other niches, but EVA is not the instrument for it."

Although EVA Holland has been very successful with such chart compilation series as "Hit History" and "Play My Music," profit margins have been declining as a result of piracy and price wars in the sector. The three EVA Holland partners will continue to release a limited number of hit compilations, such as "Now Dance" and "Now This Is Music," but the company will cease to exist as a label in its own right.

EVA Holland's lack of success con-

trasts starkly with the increasing sales enjoyed by its sister company in Belgium. Whereas overall album sales in Belgium have dropped by 10% so far this year, EVA Belgium expects a 10% boost in its revenues by the end of the year.

EVA Belgium GM Linda Coopman says that "without increasing the number of our releases, we have been able to maintain last year's high level [of sales]. We've adapted to the market and have pitched EVA at a younger audience."

MARC MAES

the main reasons we're here is that we want to make the Japanese and international promotional efforts, and you can't do that without being with the artists."

While there have been cases in which foreigners have been involved in managing Japanese acts, such as Virgin Music Japan's Page Porrazzo with Shonen Knife and Tokyo-based Beat Ink's Ray Hear with Audio Active, Pizzicato Five's move is believed to be the first time a foreign-based company has relocated to Japan specifically to manage a domestic act.

"The people at Chibari really, really love Pizzicato Five; we trust them as human beings; and they have a long experience in the music business internationally," says Nomiya, explaining why the band has opted for the new management structure.

Chibari's association with Pizzicato Five began in 1992, when the company, then known as Medius Entertainment Inc., brought the act from Japan to take part in the New Music Seminar's Japan-themed "Psycho Night." In 1993, Chibari began handling the band's international management.

"We were told then that we could never manage Pizzicato Five," says Toeda, who has lived in the U.S. since he left his native Japan in 1974. "People told us they were unmanageable."

In the past four years, Chibari has proved such critics wrong by helping Pizzicato Five achieve cult-band status in North America and Europe, capitalizing on the band's quirky, retro vibe and tongue-in-cheek visual

sensibility. Pizzicato Five has toured the U.S. twice, been featured in a variety of publications, and had its version of a tune titled "Twiggy Twiggy" used in the Robert Altman film "Ready To Wear."

Pizzicato Five's U.S. debut was a five-song EP on Matador/Capitol in 1994 called "Five by Five," which has sold 25,000 copies, according to the label. "Made In U.S.A.," a Pizzicato Five compilation also released in 1994, has sold 140,000 copies in the U.S. The band's latest set, "Happy End Of The World," has sold 40,000 copies since its September release on Matador/Capitol in the U.S. and peaked at No. 32 on Billboard's Heatseekers chart the week of Sept. 27.

In Europe, Matador has sold a total of 85,000 copies of "Made In U.S.A." and 1995's "The Sound Of Music," according to the label. The single "Mon Amour Tokyo," taken from "Happy End Of The World," reached No. 25 on the U.K. indie singles chart the week of Nov. 10.

Back in Japan, where Pizzicato Five (which issued its debut album in 1985) is signed to ready-made records, distributed by Triad/Nippon Columbia and distributed by Nippon Columbia, its top-selling album is 1993's "Bossa Nova 2001," at some 300,000 units.

Among the band's upcoming projects is a possible soundtrack for the Wayne Wang-produced film "Audrey Hepburn's Neck."

Asked whether she's worried about how she'll be received by the Japanese music industry, MacMillan replies with a laugh, "Sometimes the apple cart needs to be upset."

newsline...

THE 44TH ANNUAL PREMIOS ONDAS awards ceremony Nov. 20 in Madrid, organized by Spain's largest media company, Grupo Prisa, though dominated by the attention focused on the hostile reception for Spice Girls, also saw performances by Backstreet Boys, Spanish crooner Alejandro Sanz, ex-Mecano singer Ana Torroja, and bagpiper Carlos Núñez. Spice Girls and Backstreet Boys shared a special Ondas jury award for their "sociological impact and the incorporation of a new public to pop music." Mexico's Luis Miguel took best Latino artist honors, and Brazilian band Skank was voted top Latino act. Also honored were Queen for its international contribution—the award was received by guitarist Bryan May and drummer Roger Taylor—and debut act Jarabe de Palo for best Spanish song, "La Flaca." Two Spaniards won special awards—singer Raimon for his "defense of freedom" during the latter years of the 1939-75 regime of Gen. Francisco Franco, and guitarist Juan Carmona Habichuela for his contribution to flamenco. Two of his sons and one nephew, otherwise known as Ketama, won best album award with "Konfusión." Best new artist was Dover; best live artist award went to Núñez, and tenor Plácido Domingo won a classical music award. A record 306 entries from 25 countries competed for the awards.

HOWELL LLEWELLYN

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BMG MUSIC PUBLISHING has set up operations in China with the opening of a representative office in Beijing. The company's Asia VP, David Loiterton, says the move is a response to what he views as an improved climate for business. BMG has appointed Zhu Mei to head the office. Loiterton explains that although Zhu's background is not in music publishing, her "abilities and personal contacts" should prove valuable. Loiterton says that with traditional sources of royalty income not available in China, the new company will look to initiate its own recording projects. It also plans to set up a prerecorded music library.



GERMAN INDIE RECORD LABEL edel and Belgian counterpart Play It Again Sam Recordings are to establish a new joint sales force servicing German retailers starting Jan. 1. Called Connected Music, an 11-strong team of representatives will handle alternative rock and dance repertoire. Edel owner Michael Haentjes comments, "German retailers need young and competent sales representatives. By professionally marketing alternative and trend products, they will be filling an important gap in the market. They will play a decisive role in establishing new acts." Connected Music is projected by its owners to have revenue of \$12 million in its first year of business.

HITS OF THE WORLD

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JAPAN (Dempe Publications Inc.) 11/17/97

THIS LAST WEEK		SINGLES	
1	NEW	ASARERU YORI AISHTAI KINKI KIDS JHONNY'S ENTERTAINMENT	1 1 BARBIE GIRL AQUA UNIVERSAL
2	NEW	SHIAWANA NA KETSUMATSU EIICHI SONY WHITE LOVE SPEED TOYS FACTORY	2 2 CHERISH PAPPA BEAR UNIVERSAL
3	1	WHITE BREATH T.M. REVOLUTION ANTINOS RECORDS	3 2 CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
4	3	WANDERING DESTINY GLOBE AVEX TRAX	4 4 RESCUE ME BELL BOOK & CANDLE ARIOLA
5	4	GENERATION GAP V6 AVEX TRAX	5 6 SUNCHYME DARIO G WEA
6	2	BAD GIRLS NARSE AIKAWA CUTTING EDGE	6 5 DU FEHLST MILA CAPPUCCINO MERCURY
7	NEW	SHAPES OF LOVE EVERY LITTLE THING VICTOR LOVE IS . . . RYUKAWA KAMUWARA VICTOR	7 7 AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGHT TRADE
8	8	SUMIRE SEPTEMBER LOVE SHAZNA BMG JAPAN	8 PRINCE IGOR RAPSODY FEATURING WARREN G MERCURY
9	5	HEROINE BUCK-IT MERCURY MUSIC	9 DOWN LOW JOHNNY B ZYX RECORDINGS
10	6	BLUE HEAVEN SOUTHERN ALL STARS VICTOR LOVER SOUL JUDY AND MARY EPICSONY	10 MEINE KLEINE SCHWESTER SPEKTACOELAER ARIGA
11	NEW	KANASHIMI JHONNY UJA VICTOR SUNNY DAY HOLIDAY YUMI MATSUOYA	11 AIN'T THAT JUST THE WAY LUTRICIA MCNEAL OHNARCADE
12	7	TOSHIBA/EMI SHININ' ON—SHININ' LOVE MAX AVEX TRAX	12 MEN IN BLACK WILL SMITH COLUMBIA
13	9	MONTAGE NORIYUKI MAKIHARA SONY HUIJ LARC-EN-CIEL KI CONSONY	13 WESTBAM HARD TIMES RGA
14	13	HEAT KYOSHI HIIMURO POLYDOR PRIVATE EYES MY LITTLE LOVER TOYS FACTORY	14 STAY SASHI X-T/POLYDOR
15	NEW	DREAMS COME TRUE SING OR DIE TOSHIBA/EMI HITOMI DEAJU AVEX TRAX	15 EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA
ALBUMS		DREAMS COME TRUE BEST SONG WEA JAPAN	
1	NEW	GLAY REVIEW—BEST OF GLAY PLATINUM	1 EROS RAMAZZOTTI EROS ARIGA
2	NEW	CELINE DION LET'S TALK ABOUT LOVE EPICSONY	2 THE ROLLING STONES BRIDGES TO BABYLON VIRGIN GIN
3	9	DREAMS COME TRUE BEST OF DREAMS COME TRUE EPICSONY	3 THE KELLY FAMILY GROWIN' UP KEL-LIFE/EMI
4	1	TAKURO YOSHIDA AND LOVE ALL STARS MINNA DAISUKI FOR LIFE	4 ERIC LEVI ERA MERCURY
5	2	HIDEAKI TOKUNAGA BALLADE OF BALLADE BANDAI MUSIC	5 ENYA PAINT THE SKY WITH STARS WEA
6	10	LED ZEPPELIN BBC LIVE EASTWEST JAPAN LA'CRYMA CHRISTI SCULPTURE OF TIME POLYGRAN	6 SPICE GIRLS SPICEWORLD VIRGIN
7	11	METALLICA RELOAD SONY THE MICHELLE GUN ELEPHANT CHICKEN ZOMBIES BIESMUSIK	7 SPICE GIRLS SPICEWORLD VIRGIN
8	12	SPICE GIRLS SPICEWORLD TOSHIBA/EMI JANET JACKSON THE VELVET ROPE VIRGIN	8 SPICE GIRLS SPICEWORLD VIRGIN
9	13	YUTAKA OZAKI MISSING BOY SONY OZZY OSBOURNE GREATEST HITS—OZZMAN COMETH SONY	9 VARIOUS ARTISTS THE RAPSODY—OVERTURE
10	14	BOYZ II MEN EVOLUTION POLYDOR VARIOUS ARTISTS NOW 7 TOSHIBA/EMI	10 LOREENA MCKENNITT THE BOOK OF SECRETS
11	15	VARIOUS ARTISTS NOW 7 TOSHIBA/EMI CHARA JUNIOR SWEET EPICSONY	11 VARIOUS ARTISTS NOW 97 ENHIVIRGIN
12	16	MR. BIG LIVE AT BUDOKAN EASTWEST JAPAN	12 VARIOUS ARTISTS BEST SIXTIES ALBUM . . . EVER
13	17	ALIVE	13 CELINE DION LET'S TALK ABOUT LOVE EPIC
14	18	THE VERVE URBAN HYMNS VIRGIN	14 SASHI IT'S MY LIFE MULTIPLEX
15	19	TIC TAC TOE KLAFFE DIE 2TE RGA	15 SINEAD O'CONNOR SO FAR . . . THE BEST OF
16	20	ANDRÉ RIEU MEIN WEIHNACHTSTRAUMLA PLYGRAM	16 CHRYSALIS

GERMANY (Media Control) 11/18/97

THIS LAST WEEK		SINGLES	
1	1	BARBIE GIRL AQUA UNIVERSAL	1 1 BARBIE GIRL AQUA UNIVERSAL
2	2	CHERISH PAPPA BEAR UNIVERSAL	2 2 TORN NATALIE IMBRUGLIA RCA
3	3	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	3 13 NEVER EVER ALL SAINTS LONDON
4	4	RESCU ME BELL BOOK & CANDLE ARIOLA	4 13 TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
5	5	SUNCHYME DARIO G WEA	5 NEW PERFECT DAY VARIOUS ARTISTS CHRYSALIS
6	6	DU FEHLST MILA CAPPUCCINO MERCURY	6 NEW HELP THE AGED PULP ISLAND
7	7	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGHT TRADE	7 NEW CHOOSE LIFE PF PROJECT FEATURING EWAN MCGREGOR POSITIV/WEA
8	8	PRINCE IGOR RAPSODY FEATURING WARREN G MERCURY	8 6 SOMETHING ABOUT THE WAY YOU LOOK
9	9	DOWN LOW JOHNNY B ZYX RECORDINGS	9 18 TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROCKET/MERCURY
10	10	MEINE KLEINE SCHWESTER SPEKTACOELAER ARIGA	10 NEW I WILL COME TO YOU HANSON MERCURY
11	11	AINT THAT JUST THE WAY LUTRICIA MCNEAL OHNARCADE	11 9 DA YA THINK I'M SEXY? N-TRANCE FEATURING ROB STEWART ALL AROUND THE WORLD
12	12	MEN IN BLACK WILL SMITH COLUMBIA	12 16 YOU SEXY THING HOT CHOCOLATE EMI
13	13	WESTBAM HARD TIMES RGA	13 5 THE MEMORY REMAINS METALLICA VERTIGO
14	14	STAY SASHI X-T/POLYDOR	14 NEW SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
15	15	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	15 NEW SMACK MY BITCH UP PRODIGY XL RECORDINGS
16	16	HE'S COMIN' NANA MOTOR	16 5.6.7. STEPS JIVE
17	17	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	17 12 AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGHT TRADE
18	18	TUBTHUMPING CHUMBAWAMBA EMI	18 NEW EARTHBOUND CONNIE REEVES WILDSTAR
19	19	BASIS WENN ICH NUOR NICHEN TAG ZU LEBEN HAETTE POLYGRAM	19 NEW BENEDICTION/NIGHTMARE BRAINBUG POSITIVA WIND BENEATH MY WINGS STEVEN HOUGHTON RGA
20	20	RUMOURS AWESOME ARCADE	20 NEW

U.K. (Chart-Track) 11/17/97

THIS LAST WEEK		SINGLES	
1	1	BARBIE GIRL AQUA UNIVERSAL	1 1 BARBIE GIRL AQUA UNIVERSAL
2	2	TORN NATALIE IMBRUGLIA RCA	2 2 NEVER EVER ALL SAINTS LONDON
3	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	3 13
4	4	COLUMBIA	4 10
5	5	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	5 4
6	6	HELP THE AGED PULP ISLAND	6 5
7	7	CHOOSE LIFE PF PROJECT FEATURING EWAN MCGREGOR POSITIV/WEA	7 6
8	8	SOMETHING ABOUT THE WAY YOU LOOK	8 5
9	9	TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROCKET/MERCURY	9 18
10	10	I WILL COME TO YOU HANSON MERCURY	10 9
11	11	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROB STEWART ALL AROUND THE WORLD	11 16
12	12	YOU SEXY THING HOT CHOCOLATE EMI	12 14
13	13	THE MEMORY REMAINS METALLICA VERTIGO	13 12
14	14	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	14 13
15	15	SMACK MY BITCH UP PRODIGY XL RECORDINGS	15 13
16	16	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGHT TRADE	16 12
17	17	EARTHBOUND CONNIE REEVES WILDSTAR	17 11
18	18	BENEDICTION/NIGHTMARE BRAINBUG POSITIVA WIND BENEATH MY WINGS STEVEN HOUGHTON RGA	18 10
19	19	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	19 9
20	20	WIND BENEATH MY WINGS STEVEN HOUGHTON RGA	20 8

FRANCE (SNEP/POP/Tite-Live) 11/15/97

THIS LAST WEEK		SINGLES	
1	1	SAVOR AIMER FLORENT PAGNY MERCURY/POLYGRAM	1 1 BARBIE GIRL AQUA UNIVERSAL
2	2	BARBIE GIRL AQUA UNIVERSAL	2 2 TE GARDER PRES DE MOI ALLIAGE & BOZONE
3	3	MERCURY/POLYGRAM	3 3 TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
4	4	TE GARDER PRES DE MOI ALLIAGE & BOZONE	4 10
5	5	TE GARDER PRES DE MOI ALLIAGE & BOZONE	5 4
6	6	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	6 5
7	7	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA	7 6
8	8	I WILL SURVIVE HERMES HOUSE BAND SCORPIO	8 5
9	9	I WANNA BE THE ONLY ONE ETERNAL EMI	9 4
10	10	SOMETHING ABOUT THE WAY YOU LOOK	10 3
11	11	TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROCKET/MERCURY	11 2
12	12	JOHN ROCKET/MERCURY	12 1
13	13	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROB STEWART ALL AROUND THE WORLD	13 1
14	14	YOU SEXY THING HOT CHOCOLATE EMI	14 1
15	15	THE MEMORY REMAINS METALLICA VERTIGO	15 1
16	16	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	16 1
17	17	SMACK MY BITCH UP PRODIGY XL RECORDINGS	17 1
18	18	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROB STEWART ALL AROUND THE WORLD	18 1
19	19	WIND BENEATH MY WINGS STEVEN HOUGHTON RGA	19 1
20	20	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	20 1

CANADA (SoundScan) 11/29/97

THIS LAST WEEK		SINGLES	
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	1 1 ALANE WES EPIC
2	2	NO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA	2 2 NOBODY'S WIFE ANOUK DINO MUSIC
3	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	3 3 IK HEB JE LIEF EN WACHT OP PAUL DE LEEUW EPIC
4	4	THE MEMORY REMAINS METALLICA ELECTRAEKG	4 4 ERIC LEVI ERA MERCURY
5	5	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. NLL) ARISTA	5 5 AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBAROUGH TRADE
6	6	POOPHEART U2 ISLAND	6 6 SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
7	5	LOVE GETS ME EVERY TIME SHANIA TWAIN MERCURY	7 7 TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
8	NEW	FEEL SO GOOD MASE ARISTA	8 8 YOU MAKE ME WANNA . . . USHER BMG
9	12	BARBIE GIRL AQUA UNIVERSAL	9 9 IN NIE DEI KAST CNN
10	NEW	PLEASE U2 ISLAND	10 10 NOBODY KEITH SWART WARNER MUSIC
11	7	AVENUES REFUGEE CAMP ALL STARS FEAT. PRAS ARISTA	11 11 MEET HER AT THE LOVE PARADE DA HOOL IDAT NEEN EM AENDER IN DE MALING! OME HENK COLUMBIA
12	8	INVISBLE MAN 98 DEGREES MOTOWN	12 12 V.T.V. IS OK SCHITTEREND! BUNNY MUSIC
13	9	IN A DREAM ROCKELL RCA	13 13 THE MEMORY REMAINS METALLICA MERCURY
14	17	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS JIVE/ZOMBA	14 13 STAY SASHI! BYTE
15	11	EVERYBODY BACKSTREET BOYS JIVE/ZOMBA	15 13 DOCTOR JONES AQUA UNIVERSAL
16	10	FREE ULTRA NATE STRICTLY RHYTHM PEOPLE WARNER BROS	16 16 BUTTERFLY KISSES BOB CARLISLE ZOMBAROUGH TRADE
17	NEW	MY LOVE IS THE SHIMMI SOMETHIN' FOR THE PEOPLE WARNER BROS	17 17 SUNCHYME DARIO G. WARNER
18	16	GASOLINE MOIST CAPITOL	18 17 PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL MERCURY
19	13	YOU MAKE ME WANNA . . . USHER LAFACE/ARISTA	19 17 BACKSTREET BOYS BACKSTREET'S BACK
20	14	4 SEASONS OF LONELINESS BOYZ II MEN MOTOWN	20 17 ANDRÉ BOCCELLI ROMANZA PHIRUS/POLYGRAM
ALBUMS		SHANIA TWAIN COME ON OVER MERCURY	
1	1	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM	1 1 SPICE GIRLS SPICEWORLD VIRGIN
2	NEW	SPICE GIRLS SPICEWORLD VIRGIN	2 2 PAUL DE LEEUW LIEF EPIC
3	2	CHUMBAWAMBA CHUMBAWAMBA UNIVERSAL	3 2 ANOUK TOGETHER ALONE DINO MUSIC
4	3	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA	4 2 THE KELLY FAMILY GROWING UP EMI
5	5	ERA ERA MERCURY	5 3 VAN DIK HOUT KOPSTOOT VAN EEN VLINDER COLUMBIA
6	6	DE KAST NIETS TE VERLIEZEN CNN	6 4 ERA ERA MERCURY
7	7	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNCH	7 4 THE CORRS TALK ON CORNERS EASTWEST/WARNER
8	8	CLUB MUNCH	8 10 ENYA PAINT THE SKY WITH STARS WEATHERWARNER
9	5	EROS EROS BMG	9 11 JANET JACKSON THE VELVET ROPE VIRGIN
10	10	BACKSTREET BOYS BACKSTREET'S BACK ZOMBAROUGH TRADE	10 12 MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
11	13	ETERNAL GREATEST HITS EMI	11 13 20000 WATT RSL—THE MIDNIGHT OIL COLLECTION
12	NEW	BARBRA STREISAND HIGHER GROUND COLUMBIA	12 14 MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
13	12	ENYA PAINT THE SKY WITH STARS WARNER MUSIC	13 14 COLUMBIAS/SONY
14	17	QUEEN QUEEN ROCKS EMI	14 15 VARIOUS ARTISTS BAZMARK PRESENTS SOMETHING FOR EVERYBODY EMI
15	14	ADRIE HADES MIJN GEVOEL EMI	15 16 CREEEDENCE CLEARWATER REVIVAL THE ULTIMATE COLLECTION
16	13	BZN PEARLS MERCURY	16 11 THE WHITLAMS ETERNAL NIGHTCAP MOS
17	11	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III	17 17 TINA ARENA IN DEEP COLUMBIA
18	19	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III	18 18 JOHN FARNHAM ANTHOLOGY 3 GOTTHAM CITY/BMG
19	14	GOLDEN EARRING THE NAKED TRUTH COLUMBIA	19 19 PRODIGY THE FAT OF THE LAND DISCOGRAPHY MUSIC
20	20	BOUDEWIJN DE GROOT EEN HELE TOUR MERCURY	20 19 OASIS BE HERE NOW EPIC
NEW HANSON MIDDLE OF NOWHERE MERCURY		NORMAL 20 JAAR HITS—ONWYS HOKEN MERCURY	
TRISHA YEARWOOD (SONGBOOK) A COLLECTION OF HITS MCA		JOHN FARNHAM ANTHOLOGY 3 GOTTHAM CITY/BMG	
MARIAH CAREY BUTTERFLY COLUMBIA		SHOLA AMA MUCH LOVE WEA	

THIS LAST WEEK		SINGLES	
1	1	BARBIE GIRL AQUA UNIVERSAL	1 1 BARBIE GIRL AQUA UNIVERSAL
2	2	NEVER EVER ALL SAINTS LONDON	2 2 NEVER EVER ALL SAINTS LONDON
3	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	3 3
4	4	COLUMBIA	4 10
5	5	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	5 4
6	6	HELP THE AGED PULP ISLAND	6 5
7	7	CHOOSE LIFE PF PROJECT FEATURING EWAN MCGREGOR POSITIV/WEA	7 6
8	8	SOMETHING ABOUT THE WAY YOU LOOK	8 7
9	9	TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROCKET/MERCURY	9 8
10	10	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROB STEWART ALL AROUND THE WORLD	10 9
11	11	YOU SEXY THING HOT CHOCOLATE EMI	11 10
12	12	THE MEMORY REMAINS METALLICA VERTIGO	12 11
13	13	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	13 12
14	14	SMACK MY BITCH UP PRODIGY XL RECORDINGS	14 13
15	15	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGHT TRADE	15 14
16	16	EARTHBOUND CONNIE REEVES WILDSTAR	16 15
17	17	BENEDICTION/NIGHTMARE BRAINBUG POSITIV/WEA	17 16
18	18	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	18 17
19	19	WIND BENEATH MY WINGS STEVEN HOUGHTON RGA	19 18
20	20	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	20 19

AUSTRALIA (ARIA) 11/23/97

THIS LAST WEEK		SINGLES	
1	1	BARBIE GIRL AQUA MCA	1 1 BARBIE GIRL AQUA MCA
2	3	TUBTHUMPING CHUMBAWAMBA EMI	2 2 SOMETHING ABOUT THE WAY YOU LOOK
3	2	TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROCKET/MERCURY	3 3 TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
4	4	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROB STEWART ALL AROUND THE WORLD	4 4
5	10	EVERYBODY BACKSTREET BOYS LIBERTY/SONY	5 5 THE MEMORY REMAINS METALLICA VERTIGO
6	NEW	THE MEMORY REMAINS METALLICA VERTIGO	6 6 JOHN LENNON LENNON LEGEND LIBERTY/SONY
7	7	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROB STEWART ALL AROUND THE WORLD	7 7 JOHN LENNON LENNON LEGEND LIBERTY/SONY
8	8	EVERYBODY BACKSTREET BOYS LIBERTY/SONY	8 8 THE VERVE URBAN HYMNS VIRGIN
9	9	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROB STEWART ALL AROUND THE WORLD	9 9 JOHN LENNON LENNON LEGEND LIBERTY/SONY
10	10	EVERYBODY BACKSTREET BOYS LIBERTY/SONY	10 10 JOHN LENNON LENNON LEGEND LIBERTY/SONY
11	11	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROB STEWART ALL AROUND THE WORLD	11 11 JOHN LENNON LENNON LEGEND LIB

HITS OF THE WORLD

CONTINUED

EUROCHART 11/29/97

THIS WEEK	LAST WEEK	MUSIC & MEDIA	SPAIN (AFYVE/ALEF MB) 11/08/97
		SINGLES	
1	1	BARBIE GIRL AQUA UNIVERSAL	1 CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
2	2	SOMETHING ABOUT THE WAY YOU LOOK	2 BARBIE GIRL AQUA UNIVERSAL
		TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	3 PLEASE U2 ISLAND/POLYGRAM
3	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	4 THE MEMORY REMAINS METALLICA MERCURY/POLYGRAM
4	5	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	5 BACKSTREET BOYS AS LONG AS YOU LOVE ME VIRGIN
5	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE	6 STAND BY ME OASIS COLUMBIA
6	7	STAY SASHI BYTE BLUE	7 ANYBODY SEE MY BABY? THE ROLLING STONES VIRGIN
7	NEW	SAVOIR AIMER FLORENT PAGNY MERCURY	8 I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA
8	NEW	SUNCHIME DARIO G ETERNAL/HUMANOID	9 TOURNIQUET MARILYN MANSON UNIVERSAL JUST FOR YOU M PEOPLE M PEOPLE/ROCKA
9	10	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART ALL AROUND THE WORLD	10 ALBUMS
10	6	MEN IN BLACK WILL SMITH COLUMBIA	1 ALEJANDRO SANZ MAS WARNER
		ALBUMS	2 SPICE GIRLS SPICEWORLD VIRGIN
1	1	SPICEWORLD SPICE GIRLS VIRGIN	3 ENYA PAINT THE SKY WITH STARS WEA
2	2	EROS RAMAZOTTI EROS BMG	4 THE VERVE URBAN HYMNS HUT/VIRGIN
3	9	ENYA PAINT THE SKY WITH STARS WEA	5 BACKSTREET BOYS BACKSTREET'S BACK JIVE
4	3	THE VERVE URBAN HYMNS HUT/VIRGIN	6 THE ROLLING STONES BRIDGES TO BABYLON VIRGIN
5	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE	7 THE KELLY FAMILY GROWIN' UP KEL-LITE
6	4	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	8 AQUA AQUARIUM UNIVERSAL
7	7	THE KELLY FAMILY GROWIN' UP KEL-LITE	9 QUEEN QUEEN ROCKS PARLOPHONE
8	8	AQUA AQUARIUM UNIVERSAL	10 ERA ERA MERCURY
9	10	QUEEN QUEEN ROCKS PARLOPHONE	
10	NEW	ERA ERA MERCURY	

MALAYSIA (RIM) 11/18/97

THIS WEEK	LAST WEEK	ALBUMS	HONG KONG (IFPI Hong Kong Group) 11/13/97
1	NEW	SPICE GIRLS SPICEWORLD EMI	1 LEON LAI LEON'S... EP POLYGRAM
2	1	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS	2 EMIL CHAU SHI JIE YIU NI WO KAI SHI ROCK
3	2	VARIOUS ARTISTS NOW 3 EMI	3 VIVIAN LAI SERIOUS COLORWAY
4	3	EMIL CHAU GUANG YING SI JIAN ROCK	4 VALEN HSU GREATEST HITS 13 SONGS WHAT'S MUSIC
5	NEW	VARIOUS ARTISTS RINDU BAYANGAN EMI	5 JACKY CHEUNG WANNA GO FOR A BLOW WITH YOU POLYGRAM
6	4	AQUA AQUARIUM UNIVERSAL	6 EASON CHAN ALWAYS ON MY OWN CAPITOL ARTISTS
7	8	MARIAH CAREY BUTTERFLY SONY MUSIC	7 BONDY CHU BONDY CHU 3+14=17 HOME COLLECTION 97 FITTO
8	NEW	MICHAEL LEARNS TO ROCK NOTHING TO LOSE (SEA VERSION) EMI	8 AARON KWOK DEVOTED WARNER
9	NEW	GREEN DAY NIRVANA WARNER MUSIC	9 FAYE WONG NOT FOR SALES CINEPOLY
10	9	SPRING LUAHAN SONY	10 VARIOUS ARTISTS SOUND UNIVERSE GO EAST

IRELAND (IRMA/Chart-Track) 11/13/97

THIS WEEK	LAST WEEK	SINGLES	BELGIUM (Promini) 11/21/97
1	1	BARBIE GIRL AQUA UNIVERSAL	1 BARBIE GIRL AQUA UNIVERSAL
2	NEW	GOOD LOOKIN' WOMAN DUSTIN LIMA	2 SOMETHING ABOUT THE WAY YOU LOOK
3	2	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	3 TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
4	9	TORN NATALIE IMBRUGLIA RICA	4 STAY SASHI BYTE BLUE
5	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	5 SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
6	4	SOMETHING ABOUT THE WAY YOU LOOK	6 AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE
		TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROCKET JIVE/ROUGH TRADE	7 SAVOIR AIMER FLORENT PAGNY MERCURY
7	7	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	8 TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
8	8	U SEXY THING CLOCK MICA	9 THE SPIRIT FIOCCO OUTLINE/ANTLER/SUBWAY
9	5	SUNCHIME DARIO G ETERNAL/HUMANOID	10 SUNCHIME DARIO G WEA
10	NEW	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART ALL AROUND THE WORLD	N'DOUBLEZ JAMAIS JOE COCKER EMI
		ALBUMS	ALBUMS
1	3	SPICE GIRLS SPICEWORLD VIRGIN	1 HELMUT LOTTI GOES CLASSIC 3 BMG/RIOLA
2	1	CORRE TALK ON CORNERS LAVA/LANTIC	2 SPICE GIRLS SPICEWORLD VIRGIN
3	2	THE VERVE URBAN HYMNS HUT/VIRGIN	3 EROS RAMAZOTTI EROS BMG/BMG
4	4	ENYA PAINT THE SKY WITH STARS WEA	4 SOULSISTER THE WAY TO YOUR HEART EMI
5	NEW	VARIOUS ARTISTS GREATEST HITS OF 1997 TELSTAR	5 CLOUSEIER VERZAMELD 87-97 EMI
6	NEW	VARIOUS ARTISTS THE BEST OF DANCE 97 TELSTAR	6 FLORENT PAGNY SAVOIR AIMER POLYGRAM
7	6	SOUNDTRACK THE FULL MONTY RICA VICTOR M PEOPLE PRESCO M PEOPLE/MG	7 MAMA'S JASIE HOMMAGES PLAY THAT BEAT/VIRGIN
8	9	ETERNAL GREATEST HITS EMI	8 MICHEL SARDOU SALUT TREMADIS/RSOUND
9	10	OASIS BE HERE NOW CREATION	9 JOE COCKER ACROSS FROM MIDNIGHT EMI
10	NEW		10 GET READY! GO FOR IT! PLAY THAT BEAT/VIRGIN

AUSTRIA (Austrian IFP/Austria Top 40) 11/18/97

THIS WEEK	LAST WEEK	SINGLES	SWITZERLAND (Media Control Switzerland) 11/23/97
1	1	SOMETHING ABOUT THE WAY YOU LOOK	1 CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLYGRAM
2	2	TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	2 BARBIE GIRL AQUA UNIVERSAL
3	3	RESCUE ME BELL BOOK & CANDLE BMG	3 AIN'T THAT JUST THE WAY LUTRICIA MCNEAL SIL JEMARICK
4	4	BARBIE GIRL AQUA UNIVERSAL	4 TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
5	5	AINT THAT JUST THE WAY LUTRICIA MCNEAL SIL JEMARICK	5 DU FEMHLST MIR CAPPUCCINO POLYGRAM
6	6	FORMULA DJ VISAGE EMI	6 GOTHARD DEFROSTED BMG
		AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	7 RESCUE ME BELL BOOK & CANDLE BMG
7	NEW	DU FEHLST MIR CAPPUCCINO POLYGRAM	8 MEN IN BLACK WILL SMITH SONY
8	NEW	CHERISH PAPPA BEAR UNIVERSAL	9 AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE
9	7	TAKE ME WHERE THE SUN IS SHINING COLESKE RIMMER	10 SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
10	8	UH LA LA LA ALEXIA SONY	ALBUMS
		ALBUMS	1 EROS RAMAZOTTI EROS BMG
1	2	EROS RAMAZOTTI EROS BMG	2 SPICE GIRLS SPICEWORLD VIRGIN
2	1	SPICE GIRLS SPICEWORLD VIRGIN	3 GOTTHARD DEFROSTED BMG
3	3	ENYA PAINT THE SKY WITH STARS WARNER	4 THE KELLY FAMILY GROWIN' UP EMI
4	4	CLAUDIA JUNG AUGENBLICK EMI	5 JOE COCKER ACROSS FROM MIDNIGHT EMI
5	5	JOHN LENNON LENNON LEGEND—THE VERY BEST OF EMI	6 THE ROLLING STONES BRIDGES TO BABYLON POLYGRAM
6	4	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	7 BACKSTREET BOYS BACKSTREET'S BACK JIVE/AVIN
7	5	THE KELLY FAMILY GROWIN' UP EMI	8 ELTON JOHN THE BIG PICTURE POLYGRAM
8	NEW	LUCIANO PAVAROTTI HITS & MORE POLYGRAM	9 ENYA PAINT THE SKY WITH STARS WARNER
9	9	EVAN HI MMELM IST DIE HOLLE LOS EMI	10 JANET JACKSON THE VELVET ROPE VIRGIN
10	8	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

CHINA/JAPAN: Japanese producer **Tetsuya Komuro** (*Home & Abroad*, *Billboard*, Nov. 22) is again turning his attention to China and the East, where he and several of the hit-making acts he produces are staging four shows: Nov. 14 in Beijing, Nov. 23 in Shanghai, and Dec. 9-10 in Hong Kong. The tour follows Komuro's May TK Pan Pacific tour, during which several "Komuro family" acts performed in Taiwan and Hong Kong. Among those taking part in the upcoming TK Presents *Groove Museum* tour are Komuro with his new band, *Museum*, rapper *Marc Panther*, and singers *Tomomi Kahala* and *Namie Amuro*. Despite the two countries' geographical proximity, few Japanese artists have played shows in China. Indeed, it was only earlier this year that the singer *Aska* became the first Japanese pop artist to perform in Shanghai in the post-World War II era.

STEVE McCLEURE

POLAND: "U-Xit-Me" (Tic Tac Records) is the third album by popular dance act **United**. As in the past, all songs were composed and mixed by singer **Mariusz Rogowski**, with such numbers as "I Love You So Much," "Go Baby Go," "I Feel Alright," and the title track confirming his interest in rap, rave, and techno, as well as his skill at creating new sounds in the studio. Unlike many dance acts, United is a strong live attraction and has played at many concerts and festivals. United released its self-titled debut album three years ago and enjoyed immediate success with two hits taken from it: "Zdrada I False" (Treason And Deceit) and "Dotyraj Mnio Co Noc" (Touch Me Every Night). As a result, the group was invited to tour the U.S., and dates in clubs in New York, Chicago, and Detroit confirmed that dance music is a universal language.

BEATA PRZEDPELSKA

IRELAND: "Faith Of Our Fathers" (RTE/Enigma), an album of neglected religious anthems, has sold 200,000 copies in this country alone and won the 1996 Irish Recorded Music Assn. Award for compilation album of the year. Public demand, expressed through letters and phone calls, ensured the release of a second collection and determined its contents. "Faith Of Our Fathers II" (RTE/Enigma) includes "Panis Angelicus," "Ag Croist An Siol" (Christ Is The Seed), "Sweet Sacrament Divine," "God Of Mercy And Compassion," "Lady Of Knock," and the U.S. version of "Faith Of Our Fathers," which has a different melody than the Irish version. **Frank Patterson**, **Regina Nathan**, **Ros Ni Dhubhain**, and the Irish **Philharmonic Orchestra And Chorus**—all heard on the first album—are joined for the sequel by **Iarla O Lionaird**, **Tommy Keane**, and the **Benedictine Nuns of Kylemore Abbey**. The "Faith Of Our Fathers" phenomenon was inspired by **Monsignor John Moloney**, former parish priest of Rathgar, County Dublin, when he was heard leading a congregation through some old hymns during a mass in the spring of 1996. The new album includes his composition "A Rose Unpetalled," which is based on a poem by **St. Therese of Lisieux**. In America, PBS screened the "Faith Of The Fathers" concert, which was filmed earlier this year at the Point in Dublin. The cast will appear Dec. 1 at the Boston Symphony Hall and Dec. 8 at New York's Carnegie Hall.

KEN STEWART

INDONESIA: The pop groups **AB Three** and **Dewa 19**, together with **dangdut** queen **Elvie Sukaesih**, are nominated in most categories in the **Anugerah Musik Indonesia (AMI)**, or Indonesian Music Awards, to be staged Saturday (29). Originally scheduled for Nov. 7, the awards were postponed due to the country's current economic difficulties. "The monetary situation has altered and slowed down our promotional activities drastically," says a representative from the AMI nomination committee. Some 11 music categories still have only single nominations due to time constraints in the process. With selections limited to artists who have released singles and albums between July 1996 and June 1997, there were, at press time, no nominations for the jazz/fusion and contemporary **keroncong** (a traditional Indonesian music style) music categories. **Inka Christie** is the sole nominee for best female rock artist, and **Heidy Ibrahim** is the only contender for best male rock artist. **Andre Hehanussa** is the only nominee for best solo R&B singer, and **Kelompok Topeng** stands alone in both the best duo/group and country/ballad categories. Nominations are intended to reward originality of songs and lyrics and "purely Indonesian" musicians and music. There will be 47 awards in categories including pop, rock, alternative, dangdut, traditional, children's, keroncong, R&B, disco/house music/rap, country/ballad, and jazz/fusion.

DEBE CAMPBELL

SOUTH AFRICA: A highlight of the concert organized by the Prince of Wales Trust for delegates to the Commonwealth Conference, held Oct. 23-26 in Edinburgh, Scotland, and again at the Two Nations in Concert charity gala, held Nov. 1 in Johannesburg and attended by the Prince of Wales and Nelson Mandela, was the performance of the **Soweto String Quartet**. The four classically trained players—brothers **Reuben**, **Sandile**, and **Thami Khene** and childhood friend **Makhosini Mgunguni**—combine traditional African rhythms with European instruments and arrangements and tie it all together with a strong pop sensibility. The act's second album, "Renaissance" (RCA), includes the anti-apartheid anthem "Weeping," written at the height of the African National Congress' struggle in the 1980s and featuring the vocals of **Vusi Mahlasela**. A world tour has recently taken the quartet to Europe and Australasia, and in the U.K. the BBC has made a TV documentary about the group titled "Mayibuye I Afrika." An audience of about 3,000, including several heads of state, attended the group's performance in Edinburgh, but despite growing success, the quartet continues to live where it started, in the heart of Soweto township outside Johannesburg.

NIGEL WILLIAMSON



Russia's First Neighboring Rights Society Operating

■ BY ERKIN TOUZMOHAMED

MOSCOW—Russia's first neighboring rights collection society is up and running.

The new body, the Russian Society on Neighboring Rights (ROSP), was founded in the Author's and Neighboring Rights Act of 1993, which, for the first time in Russian history, gave labels and performers the right to performance and broadcast royalties.

Though the Russian Phonographic Society (RPA) has tried to act as a collecting organization in addition to its other roles, it has now been superseded by ROSP.

The president of the ROSP board is pianist Nikolai Petrov, and the CEO is Alexander Tchaikovsky (no relation to the composer), a former member of the board of Russian Credit, one of the major Russian banks. Among the board members are heads of the biggest Russian record companies, producers, composers, classical and pop performers, and two veteran Russian rockers, Andrei Makarevich of Time Machine and Bob Grebenshikov of Aquarium.

Launched without fanfare, ROSP has now signed 140 major Russian

classical, rock, and pop performers and incorporates an extensive repertoire.

RPA will eventually become a part of ROSP. RPA CEO Vladimir Prozorovski is already a director in the phonogram department of ROSP.

The new body has signed a memorandum of understanding with the Russian Assn. of Independent Broadcasters, an umbrella body for the majority of stations here.

Prozorovski declines to give any indication of likely royalties from radio stations. But he says that in the case of big networks like Europa Plus (which is heard in more than 100 cities and towns, with Russian music accounting for about one-fifth of its output) or Russian Radio (which is in more than 60 cities and towns and has 100% local repertoire), "we are talking of hundreds of thousands of dollars in royalties."

Russia has not yet joined the Rome Convention of 1961, so public performance of non-Russian recordings is not protected in Russia.

Among the new areas for royalty collection for this country are airlines, intercity buses, airports, and railways.

MTV EUROPE EMPOWERS REGIONS

(Continued from page 48)

He adds, "MTV Europe became too big, too corporate in its previous form; the new structure allows for more personal ownership and accountability—and that is very important for the motivation of the people who work for us."

Production and programming of the station's shows are now being handled by the regional services. The broadcaster's most important genre shows, "Alternative Nation" and "Party Zone," will be commissioned by MTV U.K. under the direction of production and pro-

gramming head Christine Boar. The "Super Rock" program will come under the auspices of MTV Central, "The Euro Top 20" chart show will be produced by MTV Northern, and MTV's Southern service will be responsible for lifestyle magazine "Styliissima."

MTV's London headquarters remain in charge of brand management as well as offering corporate support functions and extended production and transmission facilities at its Camden site. The broadcaster's flagship event, the MTV Europe Music Awards, will continue to be produced under the supervision of the London office.

Three executives holding key positions in pan-European programming left the company shortly before Hansen's restructure. MTV Europe editorial and programming senior VP Rachel Purnell, production VP Darryl Burton, and factual programming and entertainment VP Tamsin Summers will depart MTV to pursue other, unnamed activities.

As for the future of MTV Europe's range of services, Hansen comments that his planned rollout of the free-form channel M2 in Scandinavia and the splitting of the Northern service into separate feeds for the Netherlands, Scandinavia, and Eastern Europe will not affect VH-1's services in the U.K. and Germany. "VH-1, M2, and MTV are completely different products which complement each other," states Hansen. He acknowledges, though, that it will not be easy to achieve widespread distribution for three separate services in Europe's key territories.

'VOICE'

(Continued from page 49)

artists and songs that fully represented the new country repertoire. The release of the album, in June this year, was also supported by a comprehensive media campaign that encompassed both television and radio advertising, in-store posters, and specially constructed CD racks. The product was specially priced and made available in both tape and CD format in a 30-to-70 ratio.

BMG Africa is working on a second compilation, again under the "New Voice Of American Country" brand, this time with a "Boot Scootin' Boogie" theme. Thompson says he's confident that the record company has taken a step in the right direction. "We are positive the compilation has had a spinoff in increased sales of the artists featured on the album. It's also been good for the genre as whole, and that includes country artists represented by other South African record companies."

Cummings Is Top SOCAN Scorer Guess Who Front Man Honored For 5 Songs

■ BY LARRY LeBLANC

TORONTO—Former Guess Who front man Burton Cummings was the big winner at the Society of Composers, Authors, and Music Publishers of Canada's (SOCAN) eighth annual awards, held Nov. 10 here.

Five of Cummings' songs recorded by the Guess Who were honored with SOCAN Classic Awards for airing more than 100,000 times on Canadian radio. Those songs were "Laughing" and "No Time," co-written with Randy Bachman; "American Woman," co-written with Bachman, Jim Kale, and Garry Peterson; "Clap For The Wolfman," co-written with Bill Wallace and Kurt Winter; and "Albert Flasher," written solely by Cummings.

In their fifth year, the SOCAN Classic Awards were presented to members of the Canadian performing right society whose songs have become domestic standards and, in some cases, international hits. This year, awards were presented to songwriters with hits released between 1968 and '74.

The three-hour event, hosted by singer-songwriter Ian Thomas, also honored the Canadian songwriters and publishers whose songs received the most airplay in 1996. The ceremony primarily focused on Canadian composers in the pop, country, jazz, film, children's, and R&B fields.

Double winners at the SOCAN event were Shania Twain, Tom Cochrane, and R. Dean Taylor.

Cochrane received SOCAN awards for his pop hits "Dreamer's Dream" and "Wildest Dreams," named as two of the most-performed Canadian songs of 1996; country artist Twain won honors for "(If You're Not In It For Love) I'm Outta Here!" and "No One Needs To Know," both co-written by her husband, John "Mutt" Lange; and Taylor won SOCAN Classic Awards for his 1970 hit "Indiana Wants Me" and for "Love Child," co-written with Deke Richard (BMI) and Frank Wilson (BMI). The latter, recorded by Diana Ross & The Supremes, topped Billboard's Hot 100 chart in 1968.

For the first time, the Canadian performing right society presented two SOCAN National Achievement Awards. Their recipients were the members of Universal Music Canada's alternative rock group the Tragically Hip—Gordon Downie, Rob Baker, Paul Langlois, Gord Sinclair, and Johnny Faye—and classical composer Louis Applebaum, who is also president of the SOCAN Foundation.

SOCAN also honored Toronto-based singer-songwriter Dan Hill, one of Canada's most prolific pop composers, with the William Harold Moon Award. The award is named in honor of the pioneering director of BMI Canada from 1947-1973 and presented annually to composers who put Canada in the international spotlight. Best known for his 1978 international hit "Sometimes When We Touch," co-written with Barry Mann and subsequently recorded by Cleo Laine and Oscar Peterson (it was also a North American country hit

for Mark Gray and Tammy Wynette in 1985), Hill has also written songs that have been covered by Celine Dion, Rod Stewart, George Benson, Billy Ray Cyrus, and Sammy Kershaw.

This year's understated and lackluster SOCAN Awards show came in contrast to previous festivities. The ceremony was poorly planned, ran far too long, and was not attended by many of the award recipients. No-shows included Twain, Paul Brandt, Jane Arden, Michael Timmins of Cowboy Junkies, Cummings, and Bachman—all of whom could have added much-needed clout to the proceedings.

For the second year, Milan Kymlicka won the SOCAN Television Award, and the late Miles Goodman won the SOCAN Film Music Award. Additionally, jazz guitarist Brian Hughes won the Haggard Hardy Jazz/Instrumental Award; classical composer R. Murray Schafer was awarded the SOCAN Concert Music Award; Fred Penner won for children's music; and members of Vancouver's R&B group the Rascals—Barry "Misfit" Leonard, Romeo "Red One" Jacobs, and Cristian "Kemo" Bahamonde—won the SOCAN Urban Music Award.

The SOCAN Award for the most-performed international song in Canada during 1996 went to Tracy Chapman for her composition "Give Me One Reason."

Following are the 10 most-performed Canadian songs in 1996:

"Ahead By A Century," co-written by Gordon Downie, Rob Baker, Paul Langlois, Gord Sinclair, and Johnny Faye; performed by the Tragically Hip.

"Birmingham," co-written by Dean McTaggart, Gerald O'Brien, and David Tyson; performed by Amanda Marshall.

"Fall By Grace," co-written by Marc Jordan and Jeff Bullard (BMI); performed by Amanda Marshall.

"Dreamer's Dream" and "Wildest Dreams," both written and performed by Tom Cochrane.

"I Cry," co-written by Chin Injeti, Shane Faber (BMI), and Michael Mangini (ASCAP); performed by Bass Is Base.

"A Common Disaster," written by Michael Timmins; performed by Cowboy Junkies.

"Enough Love," co-written by Kim Stockwood and Naoise Sheridan; performed by Kim Stockwood.

"Looking For It," co-written by Jane Arden and Robert Foster; performed by Jane Arden.

"Watch Over You," co-written by Matt Davies, Scott Dibble, Jesse Haig, Mark Sterling, and David Martin (ASCAP); performed by Hemingway's Corner.

Following are the four most popular Canadian country songs of 1996:

"(If You're Not In It For Love) I'm Outta Here!" and "No One Needs To Know," both co-written by Shania Twain and John "Mutt" Lange; performed by Twain.

"My Heart Has A History," co-written by Paul Brandt and Mark D. Sanders (ASCAP); performed by Paul Brandt.

"Keep Me Rockin'," co-written by Patricia Conroy and Jennifer Kimball

(ASCAP).

Classic Awards were presented to the following songwriters for tracks that have aired more than 100,000 times on Canadian radio:

"Love Child," co-written by R. Dean Taylor, Deke Richard (BMI), and Frank Wilson (BMI); recorded by Diana Ross & The Supremes.

"Indiana Wants Me," written and performed by R. Dean Taylor.



Brian Hughes, winner of the Haggard Hardy Jazz/Instrumental Award, with Martha Hardy, widow of the musician the award was named after.

"Laughing" and "No Time," both co-written by Randy Bachman and Burton Cummings; recorded by the Guess Who.

"American Woman," co-written by Randy Bachman, Jim Kale, Garry Peterson, and Burton Cummings; recorded by the Guess Who.

"Clap For The Wolfman," co-written by Burton Cummings, Bill Wallace, and Kurt Winter; recorded by the Guess Who.

"Albert Flasher," written by Burton Cummings; recorded by the Guess Who.

"Masquerade," written by Larry Evans; performed by Edward Bear.

"Cousin Mary," co-written by Ed and Brian Pilling; recorded by Fludd.

"Crazy Talk," written by Bill Henderson; recorded by Chilliwack.

"I Wouldn't Want To Lose Your Love," written by Myles Goodwyn; recorded by April Wine.

"Signs," written by Les Emmerson; recorded by Five Man Electrical Band.

MAPLE BRIEFS

SIR GEORGE MARTIN has been named one of the speakers at the Canadian Music Week conference, to be held March 5-8, 1998, in Toronto. Organizers of the music industry conference say Martin will take part in an interview session with Ed Bicknell, manager of Dire Straits.

APPOINTMENTS: At BMG Music Canada, Nicole Chrysostom has been named urban marketing representative and Jason "Jazzy" Gannon has been appointed urban promotion representative. Jane Tattersall has been appointed marketing representative for V2 Records, which BMG distributes in Canada. At A&M/Island/Motown, Toni Maruyama has been appointed director of marketing.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Web Sales Issue Bandied At Musicom Retailers, Labels Deeply Divided Over What's Fair

■ BY DOUG REECE

LOS ANGELES—Direct-to-consumer online sales by record labels was—to the dismay of some and the amusement of others—a frequently raised topic at this year's Musicom Music and Technology Convention, held here earlier this month.

With aggressive to moderate online pricing strategies, such labels as Sony and Warner Bros. continue to draw criticism from traditional and online retailers concerned that record companies are disrupting the traditional, symbiotic relationship between suppliers and merchants.

Label representatives commonly cite lack of shelf space for deep catalog and new artist titles, the increased cost of promotion, and customer convenience as the logical and necessary reasons for pursuing their online endeavors.

They reason that new sales will come from untapped markets and eventually add to the bottom line for the music business in general.

"There is some hysteria that the online buyer will make up a bigger percentage of the music-buying public, but my bet is that the pie that is now 10

inches wide will be 11 inches wide," says one major-label executive whose company is selling to consumers through its site. "These [consumers] are clearly the people that are disenfranchised for whatever reason from these traditional outlets.

"I, for one, have a difficult time feeling guilty about [selling online]," adds the source,

who asked not to be identified. "If [retailers] think the online world is big enough to bitch about, they should start doing something to advertise their [World Wide] Web site in their stores and stop tap dancing."

"We all wish the world would stay the same. We wish every record got played on every station and every video got at least some airing on MTV. But instead of crying, I say, 'Do something about it.'

On the retail side, companies ask why certain labels aren't choosing to provide links to such online retail outlets as Music Boulevard or the Tower Records site rather than enter the retail market as competitors. The labels' greed for a larger margin, they say, does not justify undermining their efforts.

Larry Rosen, chairman/CEO of N2K Inc., the company that operates Music Boulevard, questions the reasoning and long-term effect of direct-to-consumer online sales by labels.

"The idea of record companies saying, 'I'm signing the artists and making the records, so I should be selling them, too,' doesn't make sense," he says. "People shop for music by genre, so if I'm interested in the consumer, I don't want them to have to go to every site to buy a record from each individual. That's just cumbersome."

"They are out of place in the food chain, and they're essentially saying, 'Who cares about the retailer if we can make a few extra bucks?'" he adds. "They end up in a situation where they're undercutting a large portion of their outreach."

(Continued on next page)

BuyCycles

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

A SURVEY SHOWS that nearly one out of three Internet users is 25 to 44 years old. Most music retailers say that the average age of their customers is lower than that. Does this have any meaning for music merchants? Observers say yes: that it's time for retailers to expand or create their own World Wide Web sites in order to capture the consumers who don't go to their stores.

Some chains are already taking that road. Tower Records, Camelot Music, and Blockbuster Music are among the music retailers that have made a significant commitment to the Net. And big discount department stores like Wal-Mart and Target have extensive music-shopping areas on their Web sites.

But for some other major music sellers, like Musicland and Trans World, Web sites are still in the construction stages.

Before retailers make a huge online commitment, it might be useful for them to know who these Internet users are—and also where they are shopping.

Strategic Record Research, a Los Angeles-based joint venture of Strategic Media Research and the Left Bank Organization, polled 10,000 consumers at random by telephone and determined that 24% were Internet users. When the survey was done six months earlier, only 17% said they went online.

More important, among active music buyers—those who bought three or more recordings in the prior six months—29% were Internet users, an increase from 21% in the earlier study.

It's good news for the music industry that Net surfers are more likely to buy music than the average American.

(Continued on next page)

Musicom³

Upaya's Spiritual Messages Come In Innovative Package

■ BY SHAWNEE SMITH

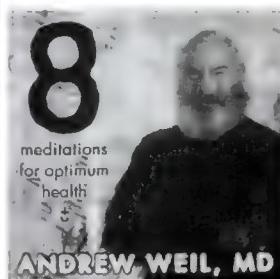
NEW YORK—With the launch of Upaya, a spiritual music imprint of Tommy Boy Music, label heads inaugurated the UpayaPak, book-styled jewel case that contains two CDs and a multi-page booklet.

UpayaPak made its debut in October with the label's second release, "The Soul Of Christmas: A

front and back flaps of the book.

The UpayaPak was collectively designed by Piver and employees in Tommy Boy's design, art direction, and production departments. It was manufactured by Long Island, N.Y.-based company Disc Graphics.

"We basically had a vision to tie in music with printed text together," says Paul Adelberg, a rep in



ANDREW WEIL, MD



Celtic Music Celebration With Thomas Moore." Upaya is targeting consumers interested in the works of Deepak Chopra, James Redfield, and Enya. The Upaya concept attempts to meld the quest for spirituality with music.

"We want to target the millions interested in spirituality and healing or [those who] think they want to have an interest in it," says Susan Piver, who heads Upaya. "Pop music today is about sex, love, and violence. But what about a person's inner life? Their spiritual quest? We want to be successful in making pop music about a person's inner life."

Assembled in a CD jewel-box-sized hardcover book, the UpayaPak holds a written companion to the recorded presentations. Of the two discs, one contains a presentation of the printed work and the other contains music suited for the subject matter. The CDs are housed in the

Tommy Boy's production department, who researched about seven vendors for the most cost-effective packaging. "We came up with the concept to use a book and the related music together in one package. We approached it from the angle of it looking like a book."

Adds Piver, "We wanted the record stores to think they were getting a record and the book stores to think they are getting a book."

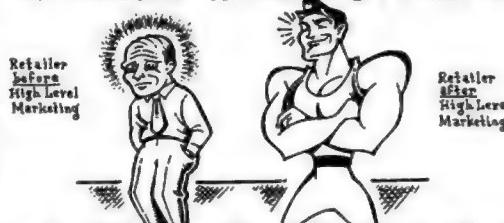
The imprint's first release, Andrew Weil's "Eight Meditations For Optimum Health," was structured with an earlier prototype.

A second UpayaPak release, "Sound Body, Sound Mind" by Weil, is scheduled to be released Jan. 20, 1998.

In addition to book and record stores, Upaya titles are available through catalogs and new age gift retailers. A "Soul Of Christmas"

(Continued on page 59)

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Merchants & Marketing

WEB SALES ISSUE BANDIED AT MUSICOM

(Continued from preceding page)

While incidences of low-ball pricing are rare, they only stoke the flames in this fiery dialogue. Most labels have been careful to match or exceed prices being offered at retail outlets, traditionally marking newer product at a higher price point and sale-pricing certain catalog items.

Developing act G. Love & Special Sauce's latest, "Yeah, It's That Easy," for example, sells on Sony's site for \$13.98 plus \$2.99 shipping, while at Blockbuster, the album retails for \$15.99.

Merle Haggard's "Super Hits Volume 2," meanwhile, sold on the site for \$9.98 plus shipping, while Blockbuster had the title listed at \$9.99.

White not as competitive, Direct Audio Video Express (D.A.V.E.)—Warner's online retail arm—does offer specials that come close to retail prices.

Green Day's "Nimrod," for example, was on sale for \$13.99 plus \$1.99 shipping. The same title was on sale at con-



tacted Tower outlets the week of Nov. 17 for \$13.99.

It's a precarious, emotionally charged situation, said PolyGram VP of new technologies Jim McDermott, speaking during a Musicom panel.

"We're taking more of a tortoise than a hare approach," he said. "When you're

working for a distribution company and you're talking to customers every day, it's more on your mind what the perceived impact of doing some of these things is to the retail community."

According to McDermott, the company will pursue direct online sales.

Still, other, smaller label representatives hold that online marketing is more a function of necessity than greed.

"Until retail can guarantee that customers can get our product in their market, it's ridiculous not to make them available online," says Lars Murray, Rykodisc director of new media. Rykodisc offers links to online retailers CDNow and Music Boulevard but also fulfills orders in-house through direct-mail arm Earful.

"Currently the offline retail options don't allow us the complete array of benefits we get by doing it ourselves," says Murray. "And I'm not talking about margin. It's more about gathering customer lists and the benefits of being in direct contact."

"My goal is to break even or get into the black, whether that means evolving and bolstering Earful or stimulating business by using an outside vendor," he adds. "Right now, the margins [through Earful] make it easier to recoup the cost of the site and also gather information

on customers. That's not to say it will be that way in the future."

Murray also points out that many of the site's online promotions, similar to those run by many labels, aim to drive consumers to their local retail outlet with such incentives as downloadable coupons.

The perception of the argument is also skewed when seen through the eyes of indie retailers.

At least one indie source has come to an uneasy acceptance of labels' online retailing practices.

Instead of protesting, he says, retailers should circle their wagons and focus on their strong suits, at least until record companies begin violating street date or under-pricing brick-and-mortar stores.

"We're not going to jump in a battle that we can't possibly win, but we know what we're good at, and that's service and providing other [value-added] items for our customers," says the source. "There are too many intangibles we've got going for us. Of course I'm not necessarily happy about all this, but I'm not surprised."

If direct-mail services being offered by labels spark debate, the advent of digital downloading could ignite a firestorm.

The prospect of selling downloadable music directly through the Internet, currently in its most primitive stages, has wide-ranging implications for artists, retailers, labels, and the industry in general.

Most labels have been cautiously exploring the technology through such promotions as the recent AT&T/RCA/BMG venture with the Verve Pipe (Billboard, Nov. 15).

Digital-download specialist Liquid Audio is also aggressively positioning itself through partnerships with labels (Rounder, Capitol), artists (Santana, M.C. Hammer), and software giant Microsoft.

Meanwhile, N2K is offering about 30 downloadable tracks over the Internet for 99 cents each.

Rosen, who says the company has sold "a few thousand" of the tracks, says the demand for this sort of product will increase as labels with high-marquee artists and exclusive offers begin to assert themselves and as the technology becomes less unwieldy and limited.

Other opportunities, he says, lie with specialized catalog product offers.

"Retail has not been willing to carry catalog, so a lot of it is being sold on the Internet," says Rosen. "On the other

(Continued on page 70)

BUY CYCLES

(Continued from preceding page)

can. Strategic's survey showed that 89.3% of Internet users shopped in stores for music, 14% bought via mail order, and 22% purchased through the clubs. Only 8.7% were non-buyers of music. Of the total population of 10,000 consumers, store shoppers made up 81%, mail order 10.7%, and clubs 16.5%. Nonbuyers amounted to 17.1%.

And online visitors seem to have fatter wallets when it comes to music. Strategic found that 37.5% of Internet users were heavy music buyers (purchasers of at least six recordings in six months). Among all those surveyed, 29.5% were heavy buyers.

The researchers said that men still outnumbered women in online usage, by 58% to 42%.

When it matched Internet activity with music-shopping preferences, Strategic discovered that the biggest percentage of online men bought their music at Tower (67.1%). For computersavvy women, the music merchant of choice was more likely to be Wal-Mart/Sam's Club (54.7%) than other retailers.

Among men, the age groups with the highest percentage of online usage were 25-34 (15.4%) and 35-44 (15.2%). The 25-34s favored Tower, but the older group preferred to buy music from record

club Columbia House (17.3%). The fact that graying consumers like mail order is well documented, and evidence that they are also avid Internet users is a good sign for record clubs' Web sites.

"The mail-order people are used to selling outside of retail," says Mike Lane, an executive with Strategic.

For the females, the 35-44 age group had the highest percentage of Internet use (11.9%). And those women were more likely to shop at Wal-Mart (16.8%) than other places.

Online devotees also tend to be rock fans. By a wide margin, they listened to rock radio over the second-most-popular format (26% for rock vs. 15.8% for top 40). And the retailer with the greatest share of music shoppers who surf the Net and listen to rock radio was Best Buy, at 33.3%.

Despite its growth as a medium, though, the Internet still does not rank high as source of awareness about new recordings. For all people surveyed, 0.4% said they learned online about the most recent album they bought. For Internet users, the Net was cited by only 1% as chief source of awareness of albums. Both groups overwhelmingly named radio as the main fountain of knowledge about new releases.

■ SHAWNEE SMITH

NEW YORK—While some audio publishers say that self-help and personal-development titles have always done well, a few will admit that John Gray, Ph.D., the author behind the "Men Are From Mars, Women Are From Venus" series, changed the face of the relationship advice/counseling market for good.

"[He] is the starting point from whence [today's] titles came," says Hugo Jellet, marketing director at Harper Audio, which publishes Gray's titles: 1993's "Men Are From Mars,

Women Are From Venus," \$16; 1994's

"What Your Mother Couldn't Tell You And Your Father Didn't Know," \$16; 1995's "What You Feel You Can Heal," \$17, and "Mars And Venus In The Bedroom," \$16; 1996's "Mars And Venus In Love," \$18; and 1997's "Mars And Venus On A Date," \$18.

"So many authors are doing it because of him and his success," says Jellet.

Seth Gershel, senior VP/publisher at Simon & Schuster Audio, agrees with Jellet somewhat, saying that pre-Gray relationship titles "weren't exactly setting the world on fire" but were selling nonetheless.

"Just by nature, personal development in general and audiobooks are a good marriage. Half of [the audiobooks] published [prior to Gray] were self-help and improvement, whether it was looks, business, or self. So guess what was next? Relationship titles grow out of personal development. It's a sub-category."

These days, the sub-category is growing to include a variety of titles, including Dr. Laura Schlessinger's "Ten Stupid Things Women Do To Mess Up Their Lives" (\$12, Harper) and "Ten



Stupid Things Men Do To Mess Up Their Lives" (\$18, Harper), which build off of Schlessinger's sexual-advice syndicated radio show.

Time Warner AudioBooks enjoyed so much success with Ellen Fein and Sherrie Schneider's "The Rules" (\$9.98) when it was released in February that the publisher put out its sequel this

month, "The Rules II: More Rules To Live And Love By" (\$12.98). The sequel answers readers' questions from the first installment.

"It expands the reader's knowledge about dating methods," says Samantha Fahnestock, marketing manager at Time Warner AudioBooks.

Fahnestock believes that part of the reason the title has been so popular is because both titles are "read by the authors, so it almost makes it more personal. It's like a bunch of girlfriends talking. [Fein and Schneider] ad lib, so it's fun, not preachy."

Another hot title is Dan Anderson and Maggie Berman's "Sex Tips For Straight Women By Gay Men" (\$12, Harper).

Based on the hardcover book written by the two friends, it's one of the more explicit titles, excelling mostly through mail-order book club sales.

"Anything of that nature is picked up by mailing clubs, because people don't have to go through the humiliation of buying it in the stores," says Jellet.

On the spiritual front, titles like Marianne Williamson's "Return To Love" (\$16, Harper), "Marianne Williamson On Relationships" (\$11, Harper), "Marianne Williamson On Love" (\$11, Harper), and Thomas Moore's "Soul Mates" (\$17, Harper) give counseling on relationships for each partner individually and as a team.

"I think there's a need for authority figures now," says Jellet. "People need to be supported [in their relationships] by doctorial, psychological authorities. But there's general acceptance on all angles. People are willing to take advice from the medical front to zen philosophy."

A few older relationship favorites still on the market are Thomas McKnight and Robert Phillips' "Love Tactics" (\$16.95, B&B Audio); Deborah Tannen, Ph.D.'s "You Just Don't Understand"

(Continued on page 70)



In The Garden Of Good Audiobook Readers. Best-selling author John Berendt stopped last month at audiobook-only retailer Talking Book World in Detroit to sign copies of the unabridged audiobook version of his best-selling novel "Midnight In The Garden Of Good And Evil." The event was the only audiobook signing

scheduled on Berendt's 10-city promo tour. The title, published by Random House Audio Publishing, has been made into an upcoming Warner Bros. film.

EXECUTIVE

TURN TABLE



named senior publicist at Universal Studios Home Video in Universal City, Calif. She was a publicity manager for the entertainment news show "Extra."

RETAIL. Reel.com appoints Jim Vicars COO and David Barnard CFO. They were, respectively, president of Vicars Consulting and executive VP/CFO at the Nature Co.

MUSIC VIDEO. MTV in New York promotes Van Toffler to GM and Dave Sirulnick to executive VP of news and production. They were, respectively, president/executive projects coordinator and Rory Green associate producer. They were, respectively, chief assignment editor at VH1 and producer at the Odyssey Network.

Stephen Yake Post-Production in Nashville appoints Patti Gipson online editor. She was online editor at Stagepost.

HOME VIDEO. Yuko Sakamoto is

It's All In The Family At PolyGram Group Distribution Gathering



Shown taking a break from the meetings and showcases during the conference are some of the executives of PGD and the labels it distributes.



During a reception for PolyGram Classics & Jazz, pianist Clara Ponty performed. Shown, from left, are John Esposito, senior VP, PolyMedia; John Madison, former executive VP, PGD; Ponty; Jim Caparro, president/CEO, PGD; Lisa Altman, VP, Philips Music Group; Gerry Kopecky, senior VP of sales and field marketing, PolyGram Classics & Jazz; and Van Fletcher, senior VP of sales and branch distribution, PGD.



Shown during a Mercury Records showcase, from left, are Van Fletcher, senior VP of sales and branch distribution, PGD; Jim Caparro, president/CEO, PGD; Laura Love, Mercury artist; and David Leach, executive VP/GM, Mercury Records.



This presidential picture includes Jim Caparro, president/CEO, PGD, and Hiriam Hicks, president, Island Black Music.



A&M Records artist Amy Grant performed at the conference's closing-night party. Shown, from left, are John Madison, former executive VP, PGD; Grant; Al Cafaro, chairman/CEO, A&M; Jim Caparro, president/CEO, PGD; and Richie Gallo, senior VP of sales, marketing, and distribution, A&M.



Verve Records artist Lee Ritenour was one of the performers at the conference. Shown, from left, are David Neidhart, VP, Verve Records U.S.; Ritenour; and Jim Caparro, president/CEO, PGD.



The six musketeers, from left, are Fabian "Fade" Duvernay, VP of marketing, Los Angeles branch, Island Black Music; Jim Caparro, president/CEO, PGD; Hiriam Hicks, president, Island Black Music; Pat Monaco, senior VP/GM, Island Records; Larry Mestel, former EVP/COO, Island Entertainment Group; and Alex Masucci, VP, Island Latin.



At the Island Black Music showcase, in the top row from left, are Luther "Luke" Campbell, Island Black Music artist; Hiriam Hicks, president, Island Black Music; Jim Caparro, president/CEO, PGD; Varnell Johnson, VP of operations, Island Black Music. In the bottom row, from left, are Island Black Music artists Myron, Karen Clark-Sheard, and Ali.



Def Jam artist LL Cool J poses with some of his friends. Shown, from left, are Jim Caparro, president/CEO, PGD; Van Fletcher, senior VP of sales and branch distribution, PGD; LL Cool J; Lyor Cohen, COO, Def Jam; John Madison, former executive VP, PGD; and David Leach, executive VP/GM, Mercury Records.

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Trans World May Be Eyeing Another Shot At Camelot

PART II: In last issue's Retail Track, I wrote about the dynamics of the Camelot Music Chapter 11 reorganization and how the company had so far avoided a takeover by Trans World Entertainment Corp. I ended that column by speculating that Trans World would make another play for the North Canton, Ohio-based chain. Well, I may be reading too much into this, but I think I just heard the first shoe drop.

On the afternoon of Nov. 17, Trans

World announced that its board of directors approved a two-for-one stock split. That dividend, which means that the Trans World stock float will

go from 9.85 million shares to 19.7 million shares, will be paid Dec. 15 to shareholders of record as of Dec. 1. But more important, in addition to the stock split, the Trans World board authorized the company to issue up to 50 million

In case your math isn't up to snuff, that means Trans World chairman Bob Higgins now has 30 million shares in his war chest. What might he do with that arsenal? The obvious answer is he now has stock available to pay for potential takeover targets, or he could do a secondary offering of Trans World stock and raise cash. In other words, he now has the ability to pay for an acquisition through stock, cash, or a combination thereof. Of course, his second offer for Camelot was a cash/stock offer, but now he has access to more than he had before. A lot more.

In last issue's column, I also pointed

out that the large Camelot bank-debt holders—Van Kampen American Capital, Merrill Lynch, Chase Investors, Oaktree, and the Yale Endowment Fund—saw the Camelot stand-alone plan, which calls for the chain to be publicly traded, with those investors being the principal owners, as a better value than the Trans World offer. I reiterate that doesn't mean that those investors see one company as better than another or that one stock has more value than

the other. It also doesn't necessarily mean that they think one company is undervalued and the other is overvalued.

Don't forget,

while Camelot is trading at about 68 cents on the dollar now, those investors might have bought in when the bonds had hit bottom at 35 cents. So the five institutions may have already doubled their money, and with the market saying that the Camelot stand-alone plan is undervalued, those investors see that chain as providing the potential for a greater total return.

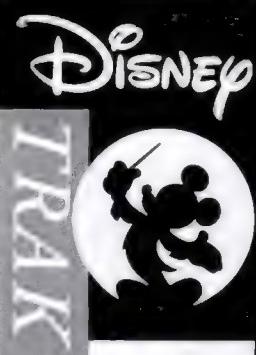
On the other hand, if Trans World sweetens its offer with more stock, cash, or both for Camelot, and at the same time comes up with a cleaner offer than the previous one, which has been described as convoluted, the Camelot bank-debt holders could change their view and see Trans World as the vehicle that will provide the greater return.

Don't forget, many other investors still think Trans World is undervalued—that's why the company's stock price went up, \$1.875 to \$34.625, after

(Continued on page 58)

RETAIL TRACK

by Ed Christman



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Avoiding The 4th-Quarter Release Glut; Chris Bailey's Saints Are Still 'Howling'

ADVICE FOR GUERRILLAS: Declarations of Independents hobbled back into the office earlier this month after a weeklong illness, and we were confronted with a small mountain range of unopened mail—most of it records—scattered across the floor of our cubicle.

Three hours later, we gaped in wonderment at the leaning towers of new CDs arrayed before us. The great majority of these fresh arrivals came courtesy of independent labels.

We stared glumly at the CDs. Then we looked at the calendar. We stared back at the CDs. And we began to wonder...

What in blue blazes are these indie labels doing, releasing all these records in November?

Earlier this year, we ranted on at length about the ongoing glut of indie product in the market (*Declarations of Independents*, Billboard, April 12). The current fourth-quarter indie avalanche is reflective of what appears to be a corollary problem—one that mystifyingly goes against any grain of common sense.

As even the average consumer knows, the major labels roll out the heavy guns in the fourth quarter, anticipating a Christmas-season bonanza. In October and November, the biggest names in music commonly unleash their new titles; for example, this year, albums by Celine Dion, Kenny G, Metallica, and Hanson dropped Nov. 18, and Garth Brooks is set to land on Tuesday (25). Beyond the flood of superstar product, the majors also stroke retail with a variety of programs and promotions designed to stoke the movement of back-catalog titles.

The end result is that an unusual strain is put on the retail buyer's open-to-buy dollars, not to mention his or her attention and patience.

However, in the face of this maddeningly heavy traffic at retail, indie labels somehow still feel secure in tossing their releases—many of them by lesser-known or lesser-proven artists—into the Yuletide mix.

It's said that in business, timing is everything, and this timing is not going to work. It should be obvious that, setting considerations of artistic quality entirely aside, the vast majority of these



by Chris Morris

fourth-quarter indie releases are going to receive relatively short shrift from overtaxed retailers.

It seems to us that there's a fairly simple alternative to blasting your new titles into the void late in the year, only to have them sit around on pallets in some distributor's warehouse.

Think like a guerrilla, and release them in January.

In guerrilla warfare—and operating an indie label may easily be likened to carrying out a guerrilla campaign—the insurgents always stand the best chance of making a successful strike when the other side is asleep.

It is our experience that, after the euphoria of the Christmas season, most labels have nodded off by early December, after the last order has been written, and lumber back into action in mid-to-late January. So the top of the year is an ideal time for an independent label to get some attention for its releases without butting heads with the big boys.

We've talked to friends at some of the savvier indie labels recently, and we've found that the sharpest among them had a couple of approaches in common. Most had the majority of their new albums out on the street by early to mid-October and were planning some high-profile releases in January.

OK, this isn't quantum physics we're talking about here, but it's a sensible plan that appears to elude many in the indie community. Be a good guerrilla—hold back, wait for your opening, and drop a bomb. Any way you slice it, this strategy looks like a good alternative to a logjam of inert fourth-quarter indie product.

FLAG WAVING: The Saints are marching in again.

After nearly a decade's absence, the great Australian rock band, fronted as ever by singer/guitarist Chris Bailey,

is back with a fierce new album, "Howling," released by Triple X Records imprint Amsterdamned.

The group made its initial impact in 1977 with the album "(I'm) Stranded," a formidable punk-style excursion that featured a title track that's still powerful enough to blow your face off. (Amsterdamned has reissued that album and its 1978 successor, "Eternally Yours.") Bailey led several Saints lineups into the '90s, but the band handle was last seen on the 1988 album "Prodigal Son."

"A lot of options that weren't very Saint-like came up," explains the droll, self-deprecating Bailey. In the '90s, the musician, who cut several solo albums that sported a more balladic style, also recorded with a group of Bolivian per-

(Continued on next page)

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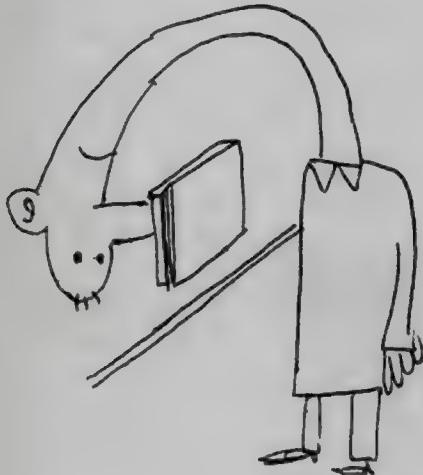
RETAIL TRACK

(Continued from page 56)

the split was announced. The Trans World stock split, which will provide more liquidity for investors, may further help convert the unfaithful to see Trans World as a better value. Traditionally, institutional investors, which often control billions of dollars in investments, like the ability to move in and out of an investment without causing the price to change dramatically by their move alone. The Trans World stock, up until now, has been considered "illiquid," which means that its share price is more volatile.

Of course, while I am busy doing all this speculating about how Trans World is plotting to buy Camelot, the clock is ticking, and the closer Camelot gets to having its plan confirmed, the harder it becomes for Trans World to derail it. Camelot's confirmation hearing for its reorganization plan is Dec. 12. The other thing I should point out is that Trans World may have an entirely different target than Camelot in mind, and all of the above may just be me spinning my wheels.

THE A TO Z OF SUCCESSFUL SELLING



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WHILE I AM ON THE TOPIC of Camelot, last issue I reported the majors were able to sell their claims against Camelot for about 58 cents on the dollar, realizing a premium of 8 cents above the 50 cents on the dollar they are scheduled to get under the chain's Chapter 11 reorganization plan. I should point out the main reason they were able to get more is the size of their claims; collectively, they are owed \$47 million.

I have since been inundated with calls from smaller suppliers looking to sell their claims in an attempt to get a similar price as the majors. But, as **Steve Gidumal**, a portfolio manager for New York-based Tribeca Investments, which specializes in distressed securities, points out, smaller suppliers likely won't be able to sell their claims, let alone realize a premium. "The key reason is the legal cost," he says. "To close on buying a claim costs \$3,000-\$8,000, which is a small fraction of a million dollars."

But for a claim of \$100,000, that means if the buyer has to spend \$8,000 to get the appropriate legal documents drawn up, he or she is giving up 8%, or 8 points, which will substantially affect

INDEPENDENTS

(Continued from preceding page)

formers and acted in an Australian theatrical production ("I did it mainly because I wanted to hang out with showgirls," Bailey says with a chuckle of the latter endeavor).

However, in 1995, Bailey found himself in Los Angeles, collaborating with **Johnette Napolitano**, who was then involved in her band project **Pretty & Twisted**.

"As part of the *raison d'être* of this session, she banned my acoustic guitar," Bailey says. "That got me into noisy music again. The only noisy band I've ever been in is the Saints."

The experience inspired Bailey to revive the Saints rubric, assemble a new group, and record his most powerful work in a decade. "Howling" is mainly an in-your-face-loud and deeply pessimistic record, with standout tracks like the title cut, "Something Wicked," "Blown Away," and "Good Friday" (the last a writing collaboration with Napolitano).

Of the record's predominantly dark mood, Bailey says, "In real life, I'm actually a very jolly, happy-go-lucky chap. The minute it comes to music, I'm the most demented loony you've ever met... Though I'd like to gravitate to the positive in life, the world does suck at large."

Bailey also admits that, at the age of 40, he remains animated by the imp of the perverse: "I happen to be an aging anarchist, and I enjoy upsetting the apple cart."

The Saints have already completed a follow-up to "Howling" that should see release in the States next year. On the side, Bailey says he has "a solo project in mind which is a little pretentious" and has written a detective novel in the manner of *Raymond Chandler*. "It's dreadful," he says with a laugh.

Bailey says that the Saints already have a half-dozen tour dates lined up in the U.S. for early '98. "We did Oz earlier this year," he says. "One thing surprises me—it's the same as it ever was. It's the same jungle thing it's ever been... I really liked being back in a band setup."

his or her return on the investment. To illustrate it more dramatically, a claim of \$20,000 could cost the investor 40 points. So if your claim against Camelot is less than, say, \$500,000, chances are you won't be able to sell it at a premium.

Now, I don't want to hear a lot of grumbling about how the majors are getting an advantage that is not being made available to indie labels. Everyone in the indie sector should just thank

their lucky stars that their claims aren't large enough to warrant a premium.

ON THE MOVE: Retail Track hears that **Melissa Boag**, director of sales and marketing at Epitaph, is joining MCA Records as marketing director... **Sebouh Wegparian**, director of sales and marketing at Profile, is leaving to join **Razor & Tie**, where he will be senior director of marketing.

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Top Christmas Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan			
1	1	MANNHEIM STEAMROLLER	CHRISTMAS LIVE
2	3	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS 3
3	2	JIM BRICKMAN	THE GIFT
4	4	KENNY G ▲	MIRACLES — THE HOLIDAY ALBUM
5	5	MANNHEIM STEAMROLLER ▲	CHRISTMAS IN THE AIRE
6	—	VARIOUS ARTISTS	SUPERSTAR CHRISTMAS
7	11	MICHAEL BOLTON ▲	THIS IS THE TIME — THE CHRISTMAS ALBUM
8	—	HARRY CONNICK, JR. ▲	WHEN MY HEART FINDS CHRISTMAS
9	12	MARIAH CAREY ▲	MERRY CHRISTMAS
10	14	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION
11	7	BARNEY	HAPPY HOLIDAYS, LOVE BARNEY
12	6	MANNHEIM STEAMROLLER ▲	A FRESH AIRE CHRISTMAS
13	10	VARIOUS ARTISTS	CELTIC CHRISTMAS III
14	—	VARIOUS ARTISTS	A COUNTRY SUPERSTAR CHRISTMAS
15	15	RAY BOLTZ	A CHRISTMAS ALBUM
16	17	AMY GRANT ▲	HOME FOR CHRISTMAS
17	8	WESTWIND ENSEMBLE	CHRISTMAS TRIBUTE TO MANNHEIM STEAMROLLER
18	9	MANNHEIM STEAMROLLER ▲	CHRISTMAS
19	13	JOHN DENVER & THE MUPPETS ▲	A CHRISTMAS TOGETHER
20	20	VANESSA WILLIAMS ●	STAR BRIGHT
21	19	VARIOUS ARTISTS	A WINTER'S SOLSTICE VI
22	18	VARIOUS ARTISTS	NUTCRACKER CHRISTMAS
23	22	KENNY ROGERS	THE GIFT
24	24	BARBRA STREISAND ▲	A CHRISTMAS ALBUM
25	21	SONGTRACK	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS
26	26	EUGENE ORMANDY	GLORIOUS SOUND OF CHRISTMAS
27	23	JIMMY BUFFETT ●	CHRISTMAS ISLAND
28	—	NEIL DIAMOND ▲	THE CHRISTMAS ALBUM
29	31	ELVIS PRESLEY	IF EVERY DAY WAS LIKE CHRISTMAS
30	25	REBECCA ST. JAMES	CHRISTMAS
31	29	VINCE GILL ▲	LET THERE BE PEACE ON EARTH
32	40	VARIOUS ARTISTS ▲	A VERY SPECIAL CHRISTMAS
33	28	THE CARPENTERS ●	CHRISTMAS PORTRAIT
34	35	BOYZ II MEN ▲	CHRISTMAS INTERPRETATIONS
35	37	VARIOUS ARTISTS	GOD WITH US — A CELEBRATION OF CHRISTMAS CAROLS & CLASSICS
36	30	BING CROSBY	WHITE CHRISTMAS
37	27	CROSBY/SINATRA/COLE	IT'S CHRISTMAS TIME
38	39	NAT KING COLE ●	THE CHRISTMAS SONG
39	—	ELVIS PRESLEY ▲	ELVIS' CHRISTMAS ALBUM
40	33	RUDOLPH, FROSTY & FRIENDS	RUDOLPH, FROSTY & FRIENDS FAVORITES

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP is available. ©1997, Billboard/BPI Communications, Inc.

Merchants & Marketing

UPAYA

(Continued from page 53)

TV special is scheduled to air on public television throughout December. The set is being offered as a premium to station pledges.

For its unique blend of authors, spiritual-health subject matters, and various types of music, Upaya is servicing retailers with specially designed counter displays that hold 12 units.

"People don't always know where to stock them," says Piver. "Thomas Moore could go in Celtic or holiday music [sections], Weil could go in new age or meditation sections. But the best place is always on the counter by the register."

The releases have a list price of \$24.95. All releases are also being made available in two-cassette audiobooks. Upaya plans to release three to four titles a year.

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-Irish Journalist John Waters

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including "Heroine" with
U2's The Edge.

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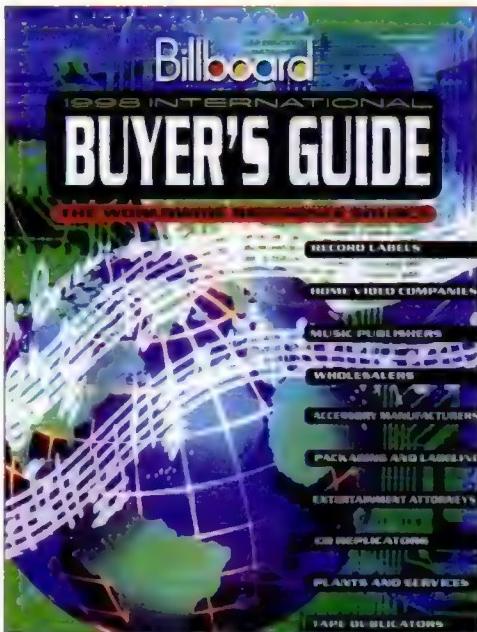
NOVEMBER 29, 1997

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	MASTER P	NO LIMIT 50596* (PRIORITY (10/98/16/98))	Ghetto's Trying To Kill Me	2 weeks at No 1
2	9	KENNY G	ARISTA 18767-1 (10/98/16/98)	MIRACLES — THE HOLIDAY ALBUM	14
3	1	METALLICA	ELEKTRA 611-31* (EG (10/98/16/98))	METALLICA	327
4	2	PINK FLOYD	CAPITOL 45001* (9/98-15/98)	DARK SIDE OF THE MOON	1078
5	5	SOUNDTRACK	POLYDOR 825095/AMM (10/98/17/98)	GREASE	228
6	4	FLEETWOOD MAC	WARNER BROS 25801 (9/98/16/98)	GREATEST HITS	275
7	15	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1995 (10/98/17/98)	CHRISTMAS IN THE AIRE	32
8	6	ELTON JOHN	ROCKET 512532/ADM (7/98/11/98)	GREATEST HITS	400
9	10	VARIOUS ARTISTS	TOMMY BOY 1137 (10/98/15/98)	JOCK JAMS VOL. 1	121
10	8	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334* (10/98/15/98)	GREATEST HITS	160
11	7	JOHN DENVER	RCA 10374 (10/98/16/98)	JOHN DENVER'S GREATEST HITS	180
12	11	JAMES TAYLOR	WARNER BROS 31137 (7/98/11/98)	GREATEST HITS	369
13	16	ALAN JACKSON	ARISTA NASHVILLE 18801 (10/98/16/98)	THE GREATEST HITS COLLECTION	108
14	14	NO DOUBT	TRAILER 37901/INTERSCOPE (10/98/16/98)	TRAGIC KINGDOM	98
15	—	SOUNDTRACK	WALT DISNEY 60946 (10/98/16/98)	THE LITTLE MERMAID	60
16	13	BOB MARLEY AND THE WAILERS	UFF GONG 846210/ISLAND (10/98/17/98)	LEGEND	440
17	—	MICHAEL BOLTON	COLUMBIA 67621 (10/98/17/98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	16
18	32	VARIOUS ARTISTS	WALT DISNEY 60605 (5/98/15/98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	49
19	—	HARRY CONNICK, JR.	COLUMBIA 57550 (7/98/15/98)	WHEN MY HEART FINDS CHRISTMAS	37
20	—	MARIAH CAREY	COLUMBIA 64222 (10/98/16/98)	MERRY CHRISTMAS	36
21	12	FLEETWOOD MAC	WARNER BROS 3010 (7/98/15/98)	RUMOURS	150
22	—	VARIOUS ARTISTS	WALT DISNEY 60887 (10/98/16/98)	DISNEY'S CHRISTMAS COLLECTION	5
23	17	SHANIA TWAIN	MERCURY 52288 (10/98/16/98)	THE WOMAN IN ME	142
24	19	ALANIS MORISSETTE	DEF JAM 52735-MERCURY (7/98 EQ/11/98)	JAGGED LITTLE PILL	127
25	20	METALLICA	ELEKTRA 60812/EG (10/98/16/98)	...AND JUSTICE FOR ALL	400
26	18	BEASTIE BOYS	DEF JAM 52735-MERCURY (7/98 EQ/11/98)	LICENSED TO ILL	324
27	25	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1998 (10/98/14/98)	A FRESH AIRE CHRISTMAS	79
28	—	BILLY JOEL	COLUMBIA 40121* (10/98 EQ/28/98)	GREATEST HITS VOL. I & II	212
29	29	GUNS N' ROSES	GEFFEN 24148 (7/98/12/98)	APPETITE FOR DESTRUCTION	343
30	21	SUBLIME	GASOLINE ALLEY 11474/MCA (7/98/12/98)	40 OZ. TO FREEDOM	55
31	22	ELTON JOHN	ROCKET 512537-4/ADM (10/98/17/98)	GOODBYE YELLOW BRICK ROAD	112
32	—	AMY GRANT	ARM 540001 (10/98/16/98)	HOME FOR CHRISTMAS	49
33	26	JIMI HENDRIX	MCA 10828 (10/98-17/98)	THE ULTIMATE EXPERIENCE	205
34	43	JIMMY BUFFETT	MCA 56332 (45-15/98)	SONGS YOU KNOW BY HEART	355
35	33	WESTMONT ENSEMBLE	BRENTWOOD 60353 (10/98/13/98)	CHRISTMAS TRIBUTE TO MANHEIM STEAMROLLER	5
36	23	SARAH MCLACHLAN	NETTWERK 18725/ARISTA (10/98/15/98)	FUMBLING TOWARDS ECSTASY	166
37	41	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1984 (10/98/14/98)	CHRISTMAS	60
38	—	LYNYRD SKYNYRD	MCA 42293 (10/98/12/98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	140
39	28	EAGLES	GEFFEN 24725 (7/98/17/98)	HELL FREEZES OVER	158
40	27	TONY PETTY AND THE HEARTBREAKERS	MCA 10813 (10/98/17/98)	GREATEST HITS	200
41	36	METALLICA	MEGAFORCE 60196/EG (10/98/16/98)	RIDE THE LIGHTNING	354
42	—	VARIOUS ARTISTS	CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC	55	
43	40	CELINE DION	MUSIC 57555/EPIC (10/98/16/98)	THE COLOUR OF MY LOVE	192
44	—	JOHN DENVER & THE MUPPETS	LASERLIGHT 12761 (6/98 CD)	A CHRISTMAS TOGETHER	12
45	34	METALLICA	ELEKTRA 60349/EG (10/98/16/98)	MASTER OF PUPPETS	371
46	31	JOURNEY	COLUMBIA 44493 (10/98 EQ/15/98)	JOURNEY'S GREATEST HITS	428
47	—	SOUNDTRACK	RCA 6408 (10/98/16/98)	DIRTY DANCING	109
48	—	CAROLE KING	ETM 34946 (7/98/10/98)	TAPESTRY	402
49	50	VAN MORRISON	POLYDOR 84194/ADM (10/98/17/98)	THE BEST OF VAN MORRISON	363
50	—	ANGELA BROWN	MERCURY 528287 (11/98/17/98)	STAR BRIGHT	10

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. * Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Hearseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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Home Video

MERCHANTS & MARKETING

Emerging Formats Divx, DVD Face Off At Kagan Discussion

■ BY EILEEN FITZPATRICK

LOS ANGELES—The growing debate between DVD and the Divx system got a little hotter as proponents of both formats faced off on a panel at the recent Kagan Seminars' "Motion Picture Production & Finance" session held here.

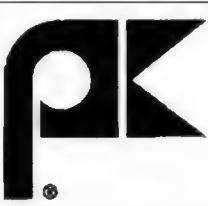
To the many financial analysts and studio executives in attendance who had never heard of the product, Divx Entertainment president Paul Brindze described it as just another home entertainment alternative. "We're a firm believer in choice, and Divx gives the consumer another choice," he said.

The choice Divx offers is the ability to rent for \$4-\$4.50 a 5-inch optical

disc, which can be viewed for 48 hours without further charge. After the free-viewing period, consumers are charged \$2.50-\$3 for each additional play through a phone connection attached to the Divx player. That fee would be split between Divx Entertainment and the supplier.

Consumers can play Divx discs only on a Divx player, which when launched next spring will cost \$100 more than DVD units now on the market. Divx machines will play DVD discs, but DVD machines can't play Divx discs.

Divx Entertainment promises ample software choice at launch. Brindze and his staff have signed Disney, Paramount, Universal, and DreamWorks.



"We will have sufficient critical mass," Brindze said. "Between now and the rollout, we will have additional studios and hardware manufacturers on board." Panasonic, Thomson, and Zenith plan to introduce Divx players next spring.

Brindze dismissed the charge that Divx is creating a format war as well as consumer confusion. "Divx is a feature of DVD, and we want DVD to become bigger in the market," he said. "But we looked at DVD and saw that it lacked a compelling feature"—the convenience of renting software without the hassle of return. At any time, consumers can elect to pay to buy the Divx disc and either keep it or toss it.

But Warner Home Video executive VP/GM Jim Cardwell attacked the economics. "The hard cost of the product and managing the system are significant," he said. "Divx follows a rental model, which means it's competing for a piece of a declining market." Cassettes rentals are down approximately 10% this year, after showing only a slight gain in 1996 and a drop in 1995.

Brindze countered that "the rumor of the death of the VHS rental market is greatly exaggerated. There's not dramatic growth in the business, but you can still make money at it." Divx's profit margins are comparable to the revenue-sharing model, he added.

Cardwell continued to beat the drum for the DVD sell-through model, pointing to the growth in demand for under-\$25 tapes. This year, the sell-through market is estimated to top \$9 billion-\$10 billion at retail. "It proves that consumers see the benefits of owning movies," Cardwell said.

Part of DVD's allure is that the discs are priced higher than most sell-through cassettes and offer higher profit margins. "DVD provides an opportunity to build back margin in a price-eroded environment," said Columbia TriStar Home Video president Ben Feingold. "We don't like the price

points on VHS, and you'd be hard pressed to find any margin for retail."

Software and hardware suppliers on the panel were ecstatic about the early response to DVD. Philips DVD Entertainment Group executive VP Emiel Petrone said that since its introduction last spring, player shipments to retailers have exceeded 250,000 units, and expectations are that the number will double by the end of this year.

"VHS and CD players didn't come close to that kind of market penetration when they were introduced," said Petrone. "In its first six months, DVD player sales have surpassed any other format introduction."

Cardwell and PolyGram Video president Bill Sondeheim said vendors typically ship 30,000-50,000 copies of A-title releases, outdoing most laserdiscs. "At a retail cost at \$29.99 and an authoring cost of \$50,000, there's profit in the first year," Sondeheim claimed.

Petrone expects that within three years, when the installed base has reached 2 million-3 million players, titles will typically ship 1 million units. To date, Petrone said, consumers have purchased a total of 700,000 discs.

Moreover, suppliers noted that DVD rentals were better than expected. Sondeheim said the activity of his titles is "a tad more robust than we first thought." In a joint venture, PolyGram and Philips have sold more than 500 rental kiosks to dealers, according to Petrone. Equally important, anticipated problems with defects have not materialized.

"We have more than 3 million DVD units out there worldwide, and we've received one complaint," said Cardwell, "and that was because the consumer had sprayed silicon on the disc."

UST Puts Cabin Fever On The Block; Warner's Free Goods Have Catch

UP IN SMOKE: *Six transit*, Cabin Fever Entertainment. UST in Greenwich, Conn., celebrated the 10th anniversary of its home video subsidiary by announcing that the unit was up for sale, that acquisitions had ended, and that 12 of about 40 staffers were being terminated.

Outside attorney Michael Rudell is handling inquiries, which, in all likelihood, will be limited to product inventory. In the current market, few if any employees will change hands. Fox Lorber Associates is rumored to have placed a call; Cabin Fever president Jonathan Nelson says Rudell's phone has been busy.

Cabin Fever had been in turnaround after taking a \$24 million writeoff for what Nelson called old management's "past sins"—theatrical pretensions and a too-generous acquisitions budget, among them. Annual sales are estimated at \$15 million—\$10 million rental and \$5 million sell-through, primarily "The Little Rascals" series and the "Lonesome Dove" trilogy.

Observers agree that Cabin Fever is on the upswing. Regardless, UST thinks it's time to focus on its core business, tobacco. The biggest operation, U.S. Tobacco, faces a raft of legal, social, and economic issues that require its undivided attention. Unlike Philip Morris et al., UST isn't interested in diversifying into hassle-free businesses.

Nelson, who arrived July 1, 1995, and will stay until a transfer is effected, is hopeful about the future. "I think there's a helluva market for an independent that has remained true to itself," he says. "From an internal position, we've turned it around. We're doing well." Rental has seen the biggest improvement, with recent titles averaging 25,000-30,000 copies in a tough retail environment that has claimed several victims. Sell-through remains steady.

Cabin Fever, however, won't be able to exploit its kid-vid line, including "Happyland," now on the Learning Channel. "We think that will be a home run for somebody," Nelson says wistfully.

FREE GOODS, AT A PRICE: Warner Home Video has trumpeted a "Profit Plus" rental program designed to bulk up the copy depth of eight of its titles. Retailers that meet the sales goals will receive bonus units—free goods—equal to 20% of their purchases.

But it's going to take a firm grip on a calculator and a willingness to share confidential information for participants to benefit. According to a distributor letter, goals are refined to the hundredth of a percentage point on orders for Warner's "Addicted To Love." Thus (and we quote), "The customer's goal on 'Spawn' is what he bought on 'Addicted To Love' times 1.53." For "Contact," the fac-

tor is 2.01; "Conspiracy Theory," 1.91; "Fire Down Below," 1.1, "187," 0.42; "For Roseanna," 0.14; "Steel," 0.36; and "Trojan War," 0.13.

Customers who hit the eight-title cumulative target and the goals on at least five releases get the 20% bonus on each of the five. "There will be no returns, even for defectives, on any of these titles," the letter states. Moreover, if a retailer buys "Addicted To Love" from one wholesaler but wants to change for the program, "he needs to provide us with a copy of his invoice from that distributor (or distributors) in order to qualify for the free goods."

Most stores will stay where they are rather than switch and reveal that information. The distributor anticipates lots of questions.

DISSING DIVX: Months before Divx reaches the market, anti-Divx propaganda has arrived at retail. It may have the unintended effect of breaking

the news of a new format to folks who don't normally follow the trades.

In any event, Tower Video in New York recently handed out a "What is Divx?" broadsheet that one observer calls "sufficiently pejorative to get the message across" that Divx will hurt retailers and confuse the public. Tower honcho Russ Solomon stood up as a convert to DVD at the Warner Home Video news conference during the Video Software Dealers Assn. Convention in July in Las Vegas. Source of the handout: West Coast consultant Jim Lahm.

ROUNDUP: MPEG LA's Lawrence Horn tells us "all licensors have signed as licensees" to the library of picture-compression patents that drive DVD (Picture This, Billboard, Nov. 22). It was a necessary first step, he adds, because "if it's not good enough for them, how can you convince anyone else?"

Horn expects to bring in two more hardware manufacturers, Toshiba and Samsung, and News Corp. subsidiary NDS, which makes decoders, among others. "A lot of parties have asked for execution copies of contracts." MPEG LA is seeking royalties from disc replicators, but under the rubric of one-payment-fits-all, Horn isn't concerned who writes the check. "If a content provider pays on a replicator's behalf, that's OK," he says. "There are some options out there." The first semiannual payment is due within 30 days of the signing of an agreement.

MPEG LA, already boasting good relations with Warner Advanced Media Operations in Olyphant, Pa., has received some checks, prompted in part by the Nov. 30 end of the grace period during which no interest was charged for patents used back to 1994. As of Dec. 1, the rate is 10%.



by Seth Goldstein

JINGLE BELLES.



Make their spirits bright this holiday season with the world's most beautiful women. *Farrah Fawcett: All of Me, 1998 Video Playmate Calendar* and *Playboy's Sorority Girls*. Sensual pleasures they'll treasure this season and all year 'round!

PLAYBOY HOME VIDEO
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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ No. 1 ★★★					
1	2	7	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
2	1	4	BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
3	4	3	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
4	5	4	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Mike Myers Elizabeth Hurley
5	24	2	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
6	6	11	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Cusack Minnie Driver Kurt Russell
7	3	5	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
8	7	6	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
9	10	7	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
10	8	8	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
11	9	8	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
12	13	2	JINGLE ALL THE WAY (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
13	NEW ►		ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Video 10438	Mira Sorvino Lisa Kudrow
14	11	2	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
15	12	14	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
16	17	3	NIGHT FALLS ON MANHATTAN (R)	Republic Pictures Home Video 6292	Andy Garcia Richard Dreyfuss
17	15	4	DOUBLE TEAM (R)	Columbia TriStar Home Video 81333	Jean-Claude Van Damme Dennis Rodman
18	16	17	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
19	14	17	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
20	18	5	THAT OLD FEELING (PG-13)	Universal Studios Home Video 83214	Bette Midler Dennis Farina
21	19	20	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
22	23	6	B.I.A.P.S. (PG-13)	New Line Home Video Warner Home Video N4413	Halle Berry Martin Landau
23	25	13	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
24	26	3	THE SIXTH MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 10444	Marlon Wayans Kadeem Hardison
25	22	9	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal
26	20	18	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
27	29	2	NOWHERE (R)	New Line Home Video Warner Home Video N4595	Shannen Doherty Christina Applegate
28	27	15	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
29	NEW ►		FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
30	28	14	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
31	21	13	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
32	NEW ►		ANOTHER 9 1/2 WEEKS (R)	Tristar Home Video 6685	Mickey Rourke Angie Everhart
33	36	25	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
34	40	2	WALKING THUNDER (G)	Rated Gee 4001	John Denver James Reed
35	31	3	WILD AMERICA (PG)	Warner Home Video 15580	Jonathan Taylor Thomas Devon Sawa
36	34	17	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
37	32	9	MCHALE'S NAVY (PG)	Universal Studios Home Video 83213	Tom Arnold David Alan Grier
38	37	13	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
39	NEW ►		TRUTH OR CONSEQUENCES N.M. (R)	Columbia TriStar Home Video 82693	Vincent Gallo
40	39	14	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

'Kidsongs' Is Back In Action

KIDSONGS' RELAUNCH: "Kidsongs," one of the first children's video series ever made—and one of the most popular, with a spinoff public TV show in its third season—is being relaunched by Sony Wonder. The Feb. 24 package includes 15 catalog titles and the first new titles in two years, "I Can Dance!" and "I Can Do It," each 30 minutes and \$12.98 list.

"Kidsongs," produced by Together Again Video Productions, first hit the market in 1985. President Carol Rosenstein says she created it as a diversion for her now-14-year-old daughter to fill a void in kid vid. Initially, Warner Bros. Records and Together Again owned "Kidsongs," and Tyco handled distribution to toy stores.

"We were the first product made specifically for kids' video," until then mostly theatrical movies, says Rosenstein, "so up to that point video hadn't been sold in toy stores . . . [But] split distribution made less sense as time went on. We bought out Tyco's rights in '95, at which point we were under KidVision's umbrella."

When Warner reorganized KidVision, she continues, "we were put in limbo. We continued to be in the marketplace but with no new news."

Together Again later "reached an amicable resolution with Warner, which allowed us to make Sony Wonder our distributor," Rosenstein says. "We had admired what Sony Wonder did with 'Sesame Street.' We have similar visions for how to grow lines. We want to do character spinoffs, for instance."

The new titles showcase two regular characters, Ruby and Billy Biggle, who also appear in the TV show (co-produced by Sony Wonder) and who will be her first spinoffs. Rosenstein says that a 30-minute video, "Adventures In Biggleland," is being made, and two others are in development.

Rosenstein notes that the Biggles' "I Can" line is one of three lines into which the "Kidsongs" catalog has been organized. The other two are "A Day At . . ." (such as "A Day At Old MacDonald's Farm") and "KidSongs Music Video Stories." Now the consumer can more easily identify content, she claims—important because "retailers and consumers will see a big burst of new product."

Sony Wonder senior VP Wendy Moss says marketing plans include a national TV and print advertising campaign, a live mall tour starring the Biggles, and a songwriting contest, which involves kids penning their own lyrics to a "KidSongs" tune. The winner receives a trip to Los Angeles and a screen test, according to Moss.

Some 5,000 Dairy Queens around the country will be giving away "KidSongs" premiums with kids' meals, beginning in March. The promotion marks a first for Sony Wonder and Dairy Queen; a second partnership is scheduled for April, involving Sony Wonder's "Sesame Street" release, "Elmopalooza"; a third includes back-to-school releases. Moss notes that Dairy Queen "gives us massive in-store support."

BIG 'WHEELS': Another high-profile kid-vid line getting re-promoted is KidVision's "Real Wheels" series. "There Goes A Garbage Truck," the latest "Real Wheels" title, streets Jan. 27, along with the 12 previously released videos. Suggested retail price has been reduced to \$9.94.



by Moira McCormick

and Becky, first gained prominence among a wave of big-machine, "kiddie vérité" titles that peaked about two years ago, supplanted by baby- and toddler-targeted videos. However, Capone says, "trucks aren't a trend. Kids are always fascinated with them; they're a natural part of growing up. All these videos need is promotion."

Moreover, as he points out, preschoolers are unaware of trends. But Capone concedes, WarnerVision did see "a dropoff in sales" some time ago and hadn't promoted releases as heavily as before. That gave the line "a bit of time to build back up," he says.

The rerelease and price change will be the subject of "a big print ad campaign," says Capone, who thinks that \$9.94 list works well with the schedule.

Billboard

NOVEMBER 29, 1997

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★★★ No. 1 ★★★						
1	1	168	SLEEPING BEAUTY ♦	Walt Disney Home Video/Buena Vista Home Video 9511	1959	26.99
2	4	137	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video/Buena Vista Home Video 0602	1967	26.99
3	2	13	POOH'S GRAND ADVENTURE	Walt Disney Home Video/Buena Vista Home Video 16030	1997	24.99
4	3	11	CATS DON'T DANCE	Warner Home Video 96473	1997	19.98
5	11	7	THE SIMPSONS: TRIPLE PACK	FoxVideo 4102951	1997	24.98
6	7	11	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN	Warner Family Entertainment/Warner Home Video 98033	1997	19.96
7	5	37	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
8	9	9	MARY-KATE & ASHLEY'S BIRTHDAY PARTY	Dualstar Video/WarnerVision Entertainment	1997	12.95
9	NEW ►		CREATURE COMFORTS	BBC Video/FoxVideo 7012	1997	14.98
10	6	17	FUN AND FANCY FREE	Walt Disney Home Video/Buena Vista Home Video 9875	1947	26.99
11	8	199	BAMBI	Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
12	10	117	THE LION KING	Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
13	NEW ►		BARNEY'S GOOD DAY, GOOD NIGHT	Barney Home Video/The Lyons Group 02019	1997	14.95
14	12	149	ALADDIN	Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
15	14	17	A RUGRATS VACATION	Nickelodeon Video/Paramount Home Video 837793	1997	12.95
16	20	3	ANNABELLE'S WISH	Halimark Home Entertainment 10253	1997	12.95
17	21	3	BABES IN TOYLAND	MGM/UA Home Video/Warner Home Video 505757	1997	19.98
18	13	9	MARY-KATE & ASHLEY: OUR MUSIC VIDEO	Dualstar Video/WarnerVision Entertainment 53357	1997	12.95
19	16	27	BARNEY'S MUSICAL SCRAPBOOK	Barney Home Video/The Lyons Group 2017	1997	14.95
20	NEW ►		DARIA	MTV Music Television/Sony Music Video 49357	1997	12.98
21	22	75	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
22	15	395	ALICE IN WONDERLAND ♦	Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99
23	17	39	SESAME STREET: BEST OF ELMO ♦	Sesame Street Home Video/Sony Wonder 51229	1996	9.98
24	RE-ENTRY		MARY-KATE & ASHLEY'S CHRISTMAS PARTY	Dualstar Video/WarnerVision Entertainment 53356	1997	12.95
25	19	237	CINDERELLA	Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Divx Will Adhere To Studios' Street Date

DIYX UPDATE: Divx Entertainment president Paul Brindze quashed a rumor that he's planning to release discs months before street date, blocking consumers from watching the titles until a "viewing lock," encoded on the disc, is released.

Rumors of the proposed early-release plan circulated after Divx CEO/Circuit City chairman Richard Sharp made a presentation about the company's launch plans to the Video Software Dealers Assn. board of directors last month. Retailers at the meeting panicked that Divx titles could be sold early, giving the format an unfair advantage over DVD and VHS.

But Brindze says Divx has no plans to sell its discs prior to street date. "That was a question that retailers raised at the meeting," says Brindze, "and while we could do that, we won't be releasing our titles that way."

Announced in September, Divx offers DVD technology in a revenue-sharing mode. Consumers "buy" the disc for about \$5 and can view it as often as they like for 48 hours after the initial play. There's a fee for each additional play, registered via a phone line connected to the player.

Divx is a joint venture between Los Angeles entertainment law firm Ziffren, Brittenham, Branca & Fischer and Circuit City, which has already spent \$130 million developing the project (Billboard, Sept. 20).

Meanwhile, Divx executive VP Dick Sowa says that the company will announce about 100 titles Jan. 8-12 at the Consumer Electronics Show (CES) in Las Vegas for the format's spring launch. Buena Vista Home Video, Paramount Home Video, and Universal Studios Home Video are committed to the format.

DVD champion Warner Home Video and its distributed labels, New Line Home Video and MGM Home Entertainment; Columbia TriStar Home Video; and LIVE Home Video have refused to license their titles.

At CES, Zenith is expected to demonstrate a Divx player in its booth, and Panasonic and Thomson Consumer Electronics "will have some Divx presence" in their booths, Sowa says. The three will debut units next spring in a limited launch. National rollout is supposed to begin in the summer.

SERVING UP 'SOUL': 20th Century Fox Home Entertainment will release "Soul Food" at sell-through Jan. 13. The movie was not unexpected (Picture This, Billboard, Oct. 25).

"Soul Food," which deals with the relationships among three

African-American sisters and their extended family, grossed \$45 million at the box office. The title is priced at \$19.98, with a \$13.95 minimum advertised price. It will be packaged with a 32-page booklet of recipes from the film's stars, Vanessa Williams, Vivica Fox, and Nia Long.

Fox is looking to repeat the success of "Waiting To Exhale," starring Whitney Houston. The soundtrack to that movie finished at No. 4 on the Top Billboard 200 Albums list for 1996. But the studio doesn't have a sales recipe for "Soul Food" that's likely to match "Exhale's" 5 million units.

Although critically acclaimed, the movie didn't generate the same kind of publicity that "Exhale" enjoyed. The fact that "Exhale" was based on a popular novel also enhanced its profile. And the "Soul Food" soundtrack, while hovering in The Billboard 200's top 20, lacks the sizzle of Houston to catch retail and consumer eyes.

Fox, though, is confident that the title can catch the crossover demographic that helped push "Exhale" to success. According to its consumer research, purchase intent among non-African-American women is 50%.

"The success of 'Exhale' had a lot to do with our decision to put this movie out at sell-through," says senior VP of marketing Brad Kirk. "But this movie has a broad enough appeal to make it viable at sell-through."

Kirk says the supplier also wanted to take advantage of the Martin Luther King Jr. Day three-day weekend, which, he says, has been "under-utilized" as a holiday selling period. Fox ads for the title will run on several cable networks, including BET and the Food Network. Radio promotions and local retail and restaurant tie-ins are also on tap.

One thing the studio does have going for it is lack of competition. Universal Studios Home Video has the lackluster "Leave It To Beaver" slated for Jan. 20, but otherwise the month is clear.

MORE BRANDING: The home video industry is obsessed with branded product lines. Now Anchor Bay Entertainment is joining the fray.

In January the company will debut the "Independent Classics Collection," which will include its library of acquired product. The first titles to don the new label are Woody Allen's "What's Up, Tiger Lily?"; "Sleuth"; and "The Heartbreak Kid." Each video will feature special packaging and is priced at \$14.98.

Shelf Talk

by Eileen Fitzpatrick



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	12	2	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
2	1	4	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
3	2	7	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
4	3	92	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 0602	Animated	1967	G	26.99
5	16	2	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
6	6	2	JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98
7	4	142	SLEEPING BEAUTY ◊	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
8	7	6	JENNY McCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
9	5	87	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
10	9	11	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
11	13	10	SPICE GIRLS: GIRL POWER! THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	19.98
12	11	4	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
13	14	8	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95
14	24	3	CREATURE COMFORTS	BBC Video FoxVideo 7012	Animated	1997	NR	14.98
15	17	8	THE SIMPSONS: TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	24.98
16	10	14	SPAWN ◊	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
17	NEW ▶	1	RANSOM	Touchstone Home Video Buena Vista Home Video 8295	Mei Gibson Rene Russo	1996	R	19.99
18	25	2	SPICE GIRLS: ONE HOUR OF POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
19	34	3	WILD AMERICA	Warner Home Video 15580	Jonathan Taylor Thomas Devon Sawa	1997	PG	22.96
20	19	5	DIANA: A CELEBRATION	BBC Video FoxVideo 537	Various Artists	1997	NR	14.98
21	15	6	OPRAH: MAKE THE CONNECTION	Buena Vista Home Video 60428	Oprah Winfrey	1997	NR	22.99
22	26	13	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
23	30	6	ARMITAGE III: POLYMATRIX	A.I.C./Pioneer LDC Pioneer Entertainment 1370	Elizabeth Berkley Kiefer Sutherland	1997	NR	19.98
24	NEW ▶	1	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Video	Animated	1997	NR	26.99
25	29	3	THE BEST OF THE DOORS	Universal Studios Home Video 83297	The Doors	1997	NR	14.98
26	23	6	DIANA: LEGACY OF A PRINCESS	MPI Home Video MP7275	Various Artists	1997	NR	14.98
27	18	14	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
28	36	3	ANNABELLE'S WISH	Hallmark Home Entertainment 10253	Animated	1997	NR	12.95
29	20	6	THE X-FILES BOX SET: VOL. 5	FoxVideo 4105	David Duchovny Gillian Anderson	1997	NR	39.98
30	8	11	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
31	RE-ENTRY	1	JURASSIC PARK ◊	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
32	NEW ▶	1	A CHRISTMAS CAROL	FoxVideo 6020	Animated	1997	NR	19.98
33	21	5	GRATEFUL DEAD: DOWNHILL FROM HERE	Monterey Home Video 31989	Grateful Dead	1997	NR	29.95
34	22	15	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
35	32	130	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
36	28	9	CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	19.98
37	35	6	FROM DUSK TILL DAWN	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino	1996	R	19.99
38	37	3	SET IT OFF	New Line Home Video Warner Home Video N4445	Jada Pinkett Queen Latifah	1997	R	19.98
39	33	11	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95
40	31	5	THE REAL WORLD YOU NEVER SAW	MTV Music Television Sony Music Video 49330	Various Artists	1997	NR	12.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Reviews & Previews

ALBUMS

EDITED BY PAUL Verna

POP

► PAUL SIMON
Songs From The Capeman

PRODUCER: Paul Simon
Warner Bros. 45614

► *Featured in Music to My Ears, Nov. 8.*

ORIGINAL CAST RECORDING

The Lion King

PRODUCER: Mark Mancina
Walt Disney 60802

Broadway's hottest ticket will undeniably draw immense interest in the cast album to "The Lion King," the stage version of Disney's animated smash. While it's true that the fantastic visual impact of the show must await those lucky enough to obtain tickets in the remaining years of this century, lots of entertainment value can be found in this recording, which combines the original Elton John and Tim Rice score (plus some newcomers from the pair) with other music, especially choral numbers, which more closely reflects the African setting of the work. Somehow the joys of both musical sensibilities often blend to make the cast album of "The Lion King" as much an aural delight as its stage version a visual one.

METALLICA

Re-Load

PRODUCERS: Bob Rock, James Hetfield, Lars Ulrich
Elektra 62126

Like U2's "Zooropa" and Soundgarden's "Down On The Upside," Metallica's "Re-Load" is at once darker, more immediate, and more rough-edged than its predecessor—a spontaneous afterthought to a well-crafted masterpiece. Featuring such trenchant cuts as first single "The Memory Remains" and "The Unforgiven II," "Re-Load" is a loud, aggressive document of a band that is too busy writing and recording to reflect on its own success. Other highlights include "Bad Seed" and "Fuel." Lead cut has already staked out a cozy place on the Mainstream Rock Tracks chart, and any number of other tunes could follow suit. Furthermore, Metallica's flirtation with hard-edged modern rock fans continues with this album, boding well for its long-term success.

OZZY OSBOURNE

The Ozman Cometh

PRODUCERS: various
Epic 67980

One-disc retrospective of grandfather of heavy metal Ozzy Osbourne traces his career back to the earliest rehearsal tapes he made with Black Sabbath—the band's titular song and early classic "War Pigs." It then moves to the solo work of the self-described "madman," including such staples as early '80s hit "Crazy Train" (featuring the late, gifted Randy Rhoads), "Bark At The Moon," and "No More Tears," as well as more obscure material, like the "Ozzmosis" cut "I Just Want You" and "Back On Earth," an outtake from that album. Bonus disc features 1970 "Basement Tapes" of Sabbath's "Fairies Wear Boots" and "Behind The Wall Of Sleep," plus an Osbourne interview. Album caps off another banner year for



LED ZEPPELIN
The BBC Sessions

COMPILATION PRODUCER: Jimmy Page

Atlantic 83061

Long before technology began to offer musicians and producers enough choices to trip over themselves, there was the raw power of real music played in real time by real human beings. To wit, Led Zeppelin's BBC broadcasts—held from early 1969 through early '71—capture the purity of the band's early performances, as it shaped such songs as "Communication Breakdown," "Dazed And Confused," and "Whole Lotta Love" into the classics they would become. The sessions also showcase Zeppelin's reverence for American blues and rock'n'roll pioneers masters via a medley that includes John Lee Hooker's "Boogie Chillun" and the early Elvis Presley hit "That's Alright Mama." Furthermore, the second disc of this two-CD set features pre-release renditions of such "Zeppelin IV" masterpieces as "Stairway To Heaven," "Black Dog," and "Going To California." Because the collection set draws from various performances, there are redundancies in the material—a forgivable sin, given the band's genius for making each performance unique. A candid portrait of a legendary band in its heyday.

Ozzy, who stole the summer tour season with his phenomenally successful summer Ozzfest extravaganza.

JOHNNIE RAY
High Drama: The Real Johnnie Ray

PRODUCER: Andy Schwartz

VITAL REISSUES

THE NEW YORK PHILHARMONIC: THE HISTORIC BROADCASTS, 1923-1987

PRODUCER: Seigfried Clark

NYP Special Editions 9702-11

This boxed set from the New York Philharmonic Society traces the grand history of America's most venerable orchestra with fitting panache. Seven decades of New York Phil broadcast performances are surveyed over 10 discs, and the packaging and documentation could scarcely be more deluxe. The set opens with Willem van Hoogstraten leading the Philharmonic through Beethoven's "Coriolanus" Overture from 1923 and ends with Rafael Kubilek conducting the group in Bartók's atmospheric psychodrama "Duke Bluebeard's Castle" in 1981. Even with the archaic nature of some of the earliest sound sources, the collec-



CÉLINE DION

Let's Talk About Love

PRODUCERS: various

550 Music/Epic 68861

It's a daunting task to follow Dion's previous "Falling Into You," which racked up worldwide sales of 25 million. Her fifth English-language project finds the Canadian songbird and closely tied Sony family upping the ante with a pocketful of revered industry players, including Carole King, Beatles' producer Sir George Martin, the Bee Gees, and Barbra Streisand. Dion's super-charged vocals are expectedly potent and often reach for the heavens on the album's 15 tracks—clocking in at 71:17—by songwriters David Foster, Corey Hart, James Horner, and Bryan Adams and producers Foster, Ric Wake, and Walter Afanasieff, among others. Dion spreads her wings on tracks like the reggae-splashed "Treat Her Like A Lady," featuring Diana King and Brownstone, and "I Love You Then I Hate You," a curious duet with Luciana Pavarotti. Best cuts include the restrained Bee Gees' collaboration "Immortality," top 40 border-breaking "To Love You More," King/Martin effort "The Reason," explosive "Us," and upcoming "Titanic" single "My Heart Will Go On." Retailers, get those cash registers oiled up.

COLUMBIA LEGACY

If the Swing Era did its part to create a favorable environment for instrumental rock'n'roll, Johnnie Ray, the white performer who broke the rules of mainstream pop singing and onstage demeanor in the early '50s and hit multimedia stardom



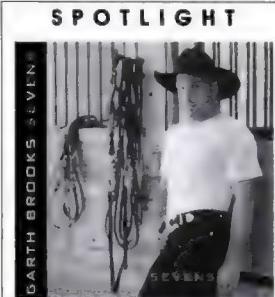
JONATHA BROOKE

10-Cent Wings

PRODUCER: Alain Mallet

Refuge/MCA 11706

Signaling the grand ascent of one of the most gifted and unique artists of the decade, "10-Cent Wings" is an album that creates its own electrifying equilibrium, locking eavesdroppers into an orbit too gripping to resist. Brooke's previous work, whether solo or with former act the Story, was always marked by a trenchant level of truth-telling and musicality. At its best, it moved with the gravity-defying grace of great ballet. Incredibly, "10-Cent Wings" is even better. You believe that a singer/songwriter can take flight. The edgy intelligence, wit, and aural surprise in songs like "Secrets And Lies," "Crumps," "Because I Told You So," "Landmine," and "Annie" are so direct in their fierce rightness that the listener feels a keen pleasure both public and secret, as if music had the might to restart the day according to its own intimate clock. The album's producer, Alain Mallet, with a sure grasp of the coiled power and sinuous peal of Brooke's voice, pen, and playing, makes the tough, clear drama of her work build and then detonate in the imagination. "10-Cent Wings" is essential, like taking a deep breath after witnessing something magnificent.



GARTH BROOKS

Sevens

PRODUCER: Allen Reynolds

Capitol Nashville 56599

After all the anticipation, Garth Brooks has finally delivered a pretty damned good album, one that embraces traditional country themes of drinking, suicide, trucks, hell-raising, divorce, infidelity, street-corner religion, and self-determination. Brooks told Billboard "Sevens" is so named because it's his seventh record, he was born on the seventh of February, and the album's popular reception could push his sales into past 70 million. There is also a nagging certainty that most of these 14 songs were chosen because they lend themselves so well to a live show—especially one of Brooks' intensity—and you can already envision the sing-alongs to "Two Pina Coladas" and "Do What You Gotta Do," for example. Still, as an album, it tracks very well, and there are surprises. "Fit For A King," in particular, is the quiet, oddly moving tale of a rugged street-corner preacher. The album ends with a moody World War I evocation, "Believe Wood." And Brooks veers into pop with the musical strains of "When There's No One Around." This is not "No Fences," but nothing ever likely will be.

and the songs are, by and large, intelligent urban country, all about being in or out of love. A standout is his solo composition "We Are The One," on which he is joined by Kathy Mattea. Title cut is a particularly effective ballad co-written by Brandt and given a lush, string-filled arrangement by producer Josh Leo. Nothing spectacular, but a well-crafted album.

CLASSICAL

★ LUCIANO BERIO: *Rendering*

London Symphony Orchestra, Berio; Andrea Lucchesini, piano

PRODUCER: David Frost

RCA Red Seal 68894

SCHUBERT: *Symphony No. 10*

Scottish Chamber Orchestra, Sir Charles Mackerras

PRODUCER: Andrew Keener

Hyperion 67000

When Franz Schubert died at age 31 in 1828, he left behind not only the famous "Unfinished Symphony" No. 8 in B minor, but several other symphonic sketches in various stages of development. Interestingly, these two albums each offer "completions" of the composer's Symphony No. 10 in D major—and radically different ones. The

(Continued on page 66)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (LD): New releases deemed picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bambarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► JOHN MELLENCAMP Without Expression (3:56)

PRODUCERS: John Mellencamp, Mike Wanchic

WRITER: T Reid

PUBLISHER: not listed

Mercury 361 (c/o PolyGram) (cassette single)

This freshly recorded tune from Mellencamp's "The Best That I Could Do" greatest-hits package is perhaps the artist's strongest single offering in years. Musically, it captures the infectious, rootsy rock sound of his biggest hits, while allowing for the kind of lyrical introspection that has marked his more recent efforts. Such a combo should prove irresistible to top 40 programmers who have been frequently indulging in the strumming efforts of Sister Hazel in recent days. Meanwhile, longtime fans will be left optimistic about Mellencamp's creative future—which appears to be pluah, given the high quality of this offering.

► BRYAN ADAMS Back To You (3:30)

PRODUCERS: Patrick Leonard, Bryan Adams

WRITERS: Adams, Kennedy

PUBLISHERS: Badams, ASCAP, Sony, PRS

A&M 00582 (cassette single)

Here is the bouncy, up-tempo pop single that Adams' longtime fans have been longing for. A new tune that will be featured on the singer's forthcoming "Unplugged" collection, "Back To You" has a sweet acoustic feel and deserves to easily glide onto top 40 playlists. The chorus has instant sing-along potential, and Adams delivers every syllable with an "aw-shucks" romantic flair. At the same time, there's enough bite in the instrumentation to keep mainstream rock radio listeners happily engaged. An excellent single that leaves you hankering for more.

► METALLICA The Memory Remains (4:37)

PRODUCERS: Rock, Hetfield, Ulrich

WRITERS: Hetfield, Ulrich

PUBLISHER: Creeping Death, ASCAP

Elektra 9948 (cassette single)

Rock radio is already way hip to this smokin' jam from the band's new album, "Re-Load." The time has come for popsters to climb aboard and join the fun. With its grinding, slow groove and winding melody, "The Memory Remains" has the traditional song structure and crisp production needed to attract listeners who don't usually indulge in such guitar-heavy fare. In fact, this song has the potential to draw a pile of new people into the band's already massive legion of fans.

► GREEN DAY Time Of Your Life (Good Riddance) (2:32)

PRODUCERS: Rob Cavallo, Green Day

WRITERS: Green Day

PUBLISHERS: WB/Green Daze, ASCAP

Reprise 9103 (c/o Warner Bros.) (cassette single)

Can this really be the same band that helped reignite the punk scene several years ago? Briefly gone are the crashing guitars and pounding drums, and in their place are delicate acoustic lines, swirling strings, and a forlorn lead vocal by Billie Joe. "Time Of Your Life (Good Riddance)" is a heartfelt tune that elevates Green Day to an impressive new creative plateau—holding promise for what could be the biggest hit of the band's career. An essential single from the equally notable new album "Nimrod."

★ EDWIN McCAIN I'll Be (3:59)

PRODUCER: Matt Gershon

WRITER: E. McCain

PUBLISHERS: EMI-Ariva/Harrington, ASCAP

Lava/Atlantic 8265 (cassette single)

McCain could enjoy another pop hit with this charming, folk-flavored ballad. His gravelly voice is full of earnest yearning, while a waltz-like arrangement builds from a simple acoustic opening into a full-bodied rock climax. The flutter of sax lines at the song's close is a lovely capper to a sweet, immediately memorable single that will inspire you reach for the hand of the one you love.

ILEGALES Sueño Contigo (Dreaming Of You) (4:20)

PRODUCER: Roger Sanchez

WRITER: R Sanchez

PUBLISHER: not listed

REMXER: Hex Hector

Arista 52854 (c/o BMG) (CD promo)

Time to get up and shake that body! This bilingual Spanish group delivers free-spirited music that conveys feelings of happiness and freedom—which will speak to many listeners, regardless of their cultural background. The bilingual version of the song creates a unifying bond that reminds you that music is indeed an international language. Illegales may have a worldwide hit on their hands.

OUTTA CONTROL Together In Electric Dreams (3:53)

PRODUCERS: Barry Harris, Rachid

WRITER: not listed

PUBLISHER: not listed

REMIXERS: Chris Cox, DJ Irene

Intersit 54016 (c/o Priority) (cassette single)

This wonderfully light and cheerful cover of the classic Phil Oakey/Giorgio Moroder collaboration will ignite hope for couples who believe in the magic of dreaming. The dance-driven track is energetic fun and remains a perfect complement to an onscreen love story. The Tropical radio version is like a soft, delicate breeze for the listener's ears. Let your dreams be outta control.

PARADIGM Higher Love (4:05)

PRODUCERS: Dee Robert, Peter Monk

WRITER: not listed

PUBLISHER: not listed

REMIXERS: Dee Robert, Peter Monk

Robbins 72019 (c/o BMG) (cassette single)

"Higher Love" is one of those crazy, chaotic dance/pop songs with relentless beats that happily don't allow much room for breathing. It goes on and on and on—just like the Energizer Bunny. It's meant to be danced to in the blinding flashes of late-night club lights. Such groove frenzy can be too much for daytime, but if frenetic beats are your thing, then this is the perfect song for you.

R & B

► BRIAN McKNIGHT Anytime (4:08)

PRODUCER: Brian McKnight

WRITERS: B. McKnight, B. Barnes

PUBLISHER: not listed

Mercury 349 (c/o PolyGram) (cassette single)

The follow-up to the well-polished jeep anthem "You Should Be Mine (Don't Waste Your Time)" shows McKnight effectively returning to his R&B ballad roots. "Anytime" wows with its haunting piano lines, quietly ticking beats, and soft funk guitars. McKnight delivers an exemplary performance, showing novices that you can display strength, sorrow, and a flair for drama without screaming or bursting a blood vessel. In fact, he never seems to break a sweat, though he's likely to leave listeners extremely hot and bothered.

★ DOWN TO THE BONE Brooklyn Heights (4:49)

PRODUCER: Matt Tedder

WRITER: not listed

PUBLISHER: not listed

MuGroove 305 (cassette single)

The acid-jazz movement is alive and well, thanks to bands like this. "Brooklyn Heights" will be fondly familiar to U.K. import-watchers who dig instru-

mentals that combine traditional jazz piano noodling with a disco-spiced beat. WQCD New York is already giving this gem active spins. Now, it's time for other jazz/AC and R&B stations to follow suit. Use this cut as a reason to investigate the super-juicy album "From Manhattan to Staten."

COUNTRY

► BRYAN WHITE One Small Miracle (3:53)

PRODUCERS: Billy Joe Walker Jr., Kyle Lehning

WRITERS: B. Anderson, S. Warner

PUBLISHERS: Sony/ATV Songs/Mr. Bubba/Steve Wariner, BMI

Asylum 9944 (CD promo)

White follows the top five success of the up-tempo "Love Is The Right Place" with a pretty ballad about a man turning to the Lord for help when his woman is walking out the door. Drenched in steel guitar, this ballad is steeped in a richer country sound than many of his previous outings, which should help appease those who have groused about White not being "country" enough. His vocal performance is sincere and believable. Penned by Bill Anderson and Steve Wariner, the song is definitely a winner, and it signals another chart attack from the multitalented Wariner. He's also on the chart dueting with Anita Cochran on "What If I Said," and he co-wrote the new Garth Brooks single, "Long Neck Bottle."

► MARK CHESNUTT FEATURING VINCE GILL AND ALISON KRAUSS It's Not Over (3:18)

PRODUCER: Mark Wright

WRITERS: L. Kingston, M. Wright

PUBLISHER: Songs of GramPar International, BMG

Decca 72032 (CD promo)

It's hard to find a stronger country balladeer than Chesnutt, especially when he is given a great piece of material like this traditional-sounding tune. Flavored with fiddle and steel guitar, the production is right on target, perfectly spotlighting Chesnutt's heartbroken hillbilly delivery. The gorgeous harmonies of Alison Krauss and Vince Gill are just the icing on an already scrumptious cake. This is precisely the kind of song that country radio needs right now.

★ RICKY VAN SHELTON Our Love (2:58)

PRODUCERS: Steve Buckingham, Marshall Morgan

WRITER: D.E. Gaffin

PUBLISHERS: Midnight Gram/CML, ASCAP

RVS 1097 (CD promo)

Shelton continues his bid for country radio action with another single from his wonderful "Making Plans" album on his independently distributed RVS Records. This track sounds just as good, if not better, than anything he did during his heyday on Columbia. This fine

NEW & NOTEWORTHY

ANGELICA Jesu, Joy Of Man's Desiring (4:02)

PRODUCER: Clif Magness

WRITER: not listed

PUBLISHER: not listed

Atlantic 8336 (cassette single)

Newcomer Angelica has delivered a truly outstanding combination of pop, opera, rock, and the peaceful, soothing characteristics of classical piano. Imagine Enigma, Richard Clayderman, and your favorite pop/dance ditty all in one. This inspirational, uplifting, contemporary single is innovated by Grammy-winning producer/songwriter Clif Magness. Pop heavyweight David Foster is also involved, providing lilting piano lines, while the sincere voices of the Boys Choir of Harlem add to the grandeur of the arrangement. This single is unlike many, uplifting one's spirits and magnifying one's soul.

Indeed angelic, beyond any imaginable boundaries. Bravo!

single proves that Shelton has many more strong recordings and potential hits in him—if country radio will give him a fair shot. The ballads are the album's strongest assets, but this up-tempo cut could be a winner, too.

★ DEAN MILLER My Heart's Broke Down (But My Mind's Made Up) (2:38)

PRODUCER: Gregg Brown

WRITER: D. Miller, S. Majors

PUBLISHERS: Mighty Nice/Prince of the Road/Bluewater/Asafe, BMI

Capital 12325 (CD promo)

This second single from Miller is a lively romp that is ripe with personality. The track absolutely sizzles, with the musicians sounding like they are in a Texas roadhouse, not a Nashville studio. For his part, Miller's vocal packs a pleasing wallop. The lyric is cute, and Miller lets loose and has fun making it a totally enjoyable little record.

DANCE

ORYON Gimme Love (no timing listed)

PRODUCER: Norman Arnold

WRITER: Oryon, N. Arnold

PUBLISHER: Dig My Pants, ASCAP

REMXER: Norman Arnold

AMIVhouse 10011 (CD single)

Oryon is a videoogenic newcomer who makes a solid bid for teen idol-dom on this chipper hi-NRG twirler. He'd be better served by a more straightforward pop song but makes the most of this one—which is featured in the movie "Against Their Will." If you're impressed by Oryon but prefer a more house-leaning sound, check out the additional cut "Bump & Grind," which has a lazy bassline and festive female backing chants.

A C

► HARRY CONNICK JR. Let's Just Kiss (4:09)

PRODUCER: Tracey Freeman

WRITER: H. Connick Jr.

PUBLISHER: Papa's Juno, BMI

Columbia 3508 (c/o Sony) (cassette single)

Connick returns to the big-band sound that made him, reminding listeners of his fine way with a lyric, as well as his knack for crafting contagious melodies. "Let's Just Kiss" oozes with old-fashioned romance—from its sweeping orchestral strings to the subtle tenor sax solo of Charles Gold. At long last, a soulful, sophisticated, old-school recording that is truly as good as they used to make 'em.

★ STANLEY CLARKE Between Love And Magic (4:00)

PRODUCER: Stanley Clarke

WRITER: S. Clarke

PUBLISHER: Clarke, BMI

Epic 7571 (c/o Sony) (CD single)

Clarke plucks one of a dozen gorgeous instrumentals from his new album, "The Bass-ic Collection," and offers a funk-laced jam that is perfectly accessible to pop/AC and adult-skewed R&B radio formats. Of course, kids would be wise to investigate this cut for an education in true musicianship. But their parents are more likely to warm up to an arrangement that is rich with countless unexpected rhythmic twists and clever chord progressions. For added pleasure, the CD pressing of the single offers another fine composition, "Lost In A Thought." Not to be missed.

HUNTERS RUN You & Me (2:37)

PRODUCER: Charlie Green

WRITER: M. Hunter

PUBLISHER: not listed

Vibe 7562 (c/o M.S.I.) (CD single)

This Long Island, N.Y.-based band bows with a rock-edged pop ditty that is fondly reminiscent of veteran producer Charlie Green's work with Buffalo Springfield and Dr. John. Singer Mitchell Hunter has an easygoing style,

and he is backed by instrumentation that sounds best while either driving or knocking back a beer in a bar. Equally appealing is the additional track, "I'm Free," which has a jangly vibe à la Hootie & the Blowfish. Contact: 516-628-1234.

ROCK TRACKS

► RAGE AGAINST THE MACHINE The Ghost Of Tom Joad (no timing listed)

PRODUCER: Brendan O'Brien, Rage Against The Machine

WRITER: not listed

PUBLISHER: not listed

Epic 3455 (c/o Sony) (CD promo)

When Zac de la Rocha bellows "Welcome to the new world order," he sure ain't kidding. Rage has been chipping away at the world for a few years now, and "The Ghost Of Tom Joad" shows 'em at the top of the heap—perfectly merging metal, grunge, and hip-hop, with a tripped-out edge that is impossible to ignore. The band's formidable fan base is sure to expand and bleed into the pop world with this one—which really must be experienced live to be fully appreciated.

RAP

► BUSTA RHymes Dangerous (3:46)

PRODUCERS: Busta Rhymes, Rick Posada

WRITERS: T. Smith, R. Smith, H. Stone, F. Stonewall

PUBLISHERS: T-Ziah's/Zadiyah's/Longitude, BMI

Elektra 9936 (cassette single)

On the second single from his second set, "When Disaster Strikes," Busta Rhymes creates an infectious play on the "aspirin is not candy" public service announcements of the '80s. He declares, "This is serious/We could make you delirious/You should have a healthy fear of us/Too much of us is dangerous" as a hook, while filling the verses with his everyday observations and wonderment at his success. Backed by a bouncy synthesized track, "Dangerous" is fast becoming a staple at radio and in nightclubs.

CHRISTMAS

PATSY "Kid" Santa Claus/Happy Holly-Day (3:21)

Roperry 2255 (cassette single)

Contact: 212-371-4142.

LINDA EDER O Holy Night (3:52)

Atlantic 8332 (CD single)

DAVE KOZ December Makes Me Feel This Way (3:22)

Capitol 12805 (CD single)

THE HOUSE OF ZEKKARIAS Be Thankful (Happy Holiday) (4:50)

Island 7686 (CD single)

EDDIE MONEY & RONNIE SPECTOR Everybody Loves Christmas (4:05)

CMC International 87241 (c/o BMG) (CD single)

JOI CARDWELL My First Christmas With You (no timing listed)

EightBall 050 (CD single)

Contact: 212-337-1200.

Y'ALL Christmastime In The Trailerpark (no timing listed)

Y'All 003 (CD single)

Contact: 212-473-Y'ALL.

LEA DELARIA The Truth About Christmas (3:21)

Streetcar 1003 (CD cut)

TRANS-SIBERIAN ORCHESTRA Christmas Eve

Sarajevo 1324

Lava/Atlantic 6928 (CD promo)

PICKS (►): New releases with the greatest chart potential. **CRITICS CHOICE (★):** New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. **NEW AND NOTEWORTHY:** Highlights new and exemplary development acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.).

Reviews & Previews

(Continued from page 64)

Hyperion disc features Schubert scholar Brian Newbold's convincing, period-minded completion of the 10th symphony along with realizations of two earlier D-major symphonies producing a disc of unique historical worth. But perhaps the more compelling listening experience is the BMG album, which collects three works by Italian avant-gardist Luciano Berio, including his inspired "Rendering" of Schubert's 10th. Berio lends an otherworldly, Messiaen-like quality to the symphony that not only highlights Schubert's prescient ideas but heightens their emotional impact.

LATIN

★ VARIOUS ARTISTS

Power Mix Latino II

PRODUCER: Joe Granda

Proto/Sony 82483

Slamming, tribal/house mega-mix of Latino classics by Miami's popular DJ Lázaro León is sure to expand the profile of Latino dance-mix packages, which have secured a solid niche at retail in the past year. Albert Camara's fantastically ferocious reconstruction of Celia Cruz's immortal "Bemba Colora" should be serviced to clubs and radio as a single.

NEW AGE

► YANNI

Tribute

PRODUCER: Yanni

Virgin 44981

Most musicians feel humble in the presence of ancient wonders, but Yanni's "Tribute" to the Taj Mahal and the Forbidden City is more suitable for the Trump Taj Mahal in Atlantic City, N.J. Like Trump's casino, Yanni appropriates the monumental and covers it in glitz and glitter. Underneath, it does not come across as genuine. With an orchestra, singers, and his septet, Yanni dresses up his bombastic anthems with faux exotica, including Middle Eastern reeds and Australian didgeridoos. There's no denying Yanni's selling power; however. With another PBS special due in December, "Tribute" is sure to enjoy the success of the artist's previous albums.

CHRISTMAS

HANSON

Snowed In

PRODUCERS: Mark Hudson, Hanson

Mercury 314 536 717

VARIOUS ARTISTS

Superstar Christmas

PRODUCERS: various

Epic 68750

JUDY COLLINS

Christmas At The Biltmore Estate

PRODUCER: Judy Collins

Elektra 62120

DORDAN

The Night Before . . . A Celtic Christmas

PRODUCER: Stephen Cooney

Narada Lotus 61063

DAVID ARKENTONE

Enchantment

PRODUCER: not listed

Narada Mystique 62016

RUPAUL

Ho Ho Ho

PRODUCERS: Welcome, Joe Carrano

Rhino 72936

RAY STEVENS CHRISTMAS

Through A Different Window

PRODUCER: Ray Stevens

MCA Nashville 70004

DWIGHT YOAKAM

Come On Christmas

PRODUCER: Rita Anderson

Reprise 46683



EDITED BY EILEEN FITZPATRICK

HOME VIDEO
BY CATHERINE APPLEFELD OLSON

STREET SMART KIDS

Multi-Media Home Video

62 minutes, \$14.95

Sanford Strong, a veteran S.W.A.T. trainer and author of "Strong On Defense," conducts a two-tiered child-safety training course that alternates between a hard-hitting lecture for parents and a workshop for children. Although Strong is a bit overdriven in his presentation, he does make his life-saving points in a clear manner that grabs the viewer's attention. He uncovers the tactics used by abductors, such as role-playing, impersonation, friendly disguises, and violence. Strong's primary teaching assistant is a video monitor that shows how children and adults should and should not act when faced with a life-threatening situation. His discussions are frank and frightening but necessary. This tape is one for parents and kids to watch together. Contact: 800-688-4147, extension 112.

JIMMY TARBUCK'S NIGHTMARE HOLE OF GOLF

Kultur/White Star Home Video

55 minutes, \$14.95

Comedian and golf fanatic Tarbuck plays sardonic host on this journey to some of the most challenging courses around the world. Between his own ban-

ter, Tarbuck provides hilarious commentary over prerecorded television coverage of golf tournaments featuring blunders and goofs by some of the game's greats. Among those who fall under his scrutiny are Tiger Woods, Nick Faldo, Greg Norman, and Jack Nicklaus. Viewers will cringe with embarrassment for these golf idols but will leave the TV feeling better about their golf game.

DAVY JONES' LOCKER

Children's Video Theater

52 minutes, \$24.95

The high-seas musical adventure comes to life with a cast of Bill Baird's Marionettes. The wooden masterpieces, which also star in a toddler-friendly version of "The Sound Of Music," lend a magical aura to the story that shows kids that riches don't necessarily bring happiness, but happiness always make you feel rich. The program, which is slated to air on select public television stations during the holidays, takes place in the mind of a young boy who drifts into dreamland after he takes a tumble down the stairs. He finds himself on the ship of the relentless Captain Barnacle, who is on a tireless mission to uncover buried treasure. During his journey with the Captain, the boy learns all sorts of life lessons. Entertaining, engaging, and even a little educational. Contact: 212-687-1765.

THE CHRISTMAS TREE STORY

Youngheart Music

25 minutes, \$14.95

A charming, precocious 14-year-old hosts this look at the life cycle of the Christmas tree, from seedling to star-tipped beauty. She visits a Christmas

tree farm in Oregon, where she learns about the seven-year growth cycle a tree undergoes before it is ready for shaping, harvesting, and delivery to retail. The video touches on several different types of trees and provides tips on how to properly recycle trees after the holiday. Our host even visits a tree-recycling plant that grinds old trees into mulch that is used to help new trees grow. A unique spin in the trend toward live-action kid-vids is also made fun stocking stuffer. Contact: 714-995-7888.

STYX: RETURN TO PARADISE

CMC International

108 minutes, \$19.95

The original members of the '70s/80s supergroup Styx reunited for a whirlwind short tour last year, and this concert, filmed at the last stop in its hometown of Chicago, resonates with an intensity that will ring familiar with longtime fans. A nostalgic thread runs throughout the nearly two-hour show, which features 17 songs that were cherry-picked by the band from its lengthy career. Highlights include "Lady," "Renegade," "Grand Illusion," "Babe," and "Come Sail Away." Despite the years gone by, the band clearly did some fine-tuning for the tour and sounds amazingly tight and in tune in this final performance. CMC is releasing this video at the same time as a new live two-CD/cassette set.

MS. BEAR

Razzmatazz Entertainment/Cabin Fever Entertainment

95 minutes, \$24.98

Stories about children befriending animals have captivated audiences for years. This live-action direct-to-video feature from Cabin Fever's family entertainment

division comes close to hitting all the key ingredients that make such tales consistently successful. A young girl who finds herself a distressed bear cub soon finds herself in a parental role as she discovers that the cub's mother has just been killed by poachers and decides to take her new friend home. The plot grows complicated when Emily's father convinces her that bears aren't meant to be pets and that she should turn the cub over to the conservation authorities. However, when an imposter conservation officer arrives at the door, the cub recognizes him as the poacher who picked off her mother, and things escalate from there. Touching without being saccharin, the story is entertaining and teaches environmental lessons along the way.

AT HOME FOR THE HOLIDAYS: THANKSGIVING

At Home for the Holidays

45 minutes, \$19.95

If staid family traditions and tired recipes have taken their toll on Turkey Day, this holiday makeover will come as a welcome helping hand. A Martha Stewart wanna-be hosts this chatty how-to, which includes tips on designing a pristine Thanksgiving tabletop, creating simple, unique gifts for family and friends, such as personalized candles, and cooking up some tasty, new-fangled morsels. Most of the suggestions are peripheral, such as new ways to trim the turkey platter, so traditionalists can still partake without forgoing their roots. Also available are equally thorough treatises on Christmas and Halloween. Contact: 800-358-6327.

ENTER ACTIVE

BY BRETT ATWOOD

SONICNET STREAMLAND

<http://www.streamland.com>

Destined to be the first of many such sites, SonicNet breaks new ground with the first full-service, on-demand, free online music video channel. Users who have grown tired of the dull programming on more traditional video outlets will find a broad slate of material from eclectic acts like Shonen Knife, Die Krupps, and Jon Spencer Blues Explosion, along with a smattering of clips from popular artists like Dr. Dre and Marilyn Manson. Fans of electronic music will be especially pleased with the selection. In addition to some decent video mixes, the site offers a handful of exclusives, such as No Doubt's first clip. Streamland is ahead of the technology, and some of the delivery buffers, but it's still an ambitious and respectable start.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

MOTHER FATHER UNCLE AUNT

By Garrison Keillor

Live performance by the author

HighBridge

3 hours, \$17.95

ISBN 1-56511-226-1

Recordings of Keillor's popular live radio program "A Prairie Home Companion" are perennial steady sellers and with good reason. Although there is plenty of that nostalgia, Keillor's warm, folksy voice and tales of his Minnesota hometown go beyond its borders. These are humorous, poignant, bittersweet stories that make the listener laugh while offering universal truths. This current collection features a young man whose dream of being a professional dancer in New York takes an unexpected turn; a bride who has unexpected mishaps on her wedding day; a family whose sons constantly disappoint their parents; a jilted college boy who gets a dose of reality by helping a town fight off a killer flood; and many more. This is a heartwarming, entertaining, thought-provoking, and funny audio. Its celebration of family, friendship, and the human condition makes it a great gift for loved ones.

ON STAGE

DARK COWGIRLS AND PRAIRIE QUEENS

Written and directed by Linda Parris-Bailey

New Victory Theater, New York

jects and the stories of Mary Fields, aka Black Mary, a stagecoach driver who becomes a self-employed laundress. Mary is also played by Parris-Bailey.

Among the characters James is introduced to is Edmonia Lewis, played by Margaret Ann Miller. Edmonia is a student at Oberlin College who is falsely accused of poisoning several white female students.

Staged by the Carpetbag Theater, one of this country's oldest black theater troupes, the production is a narrative relayed through the tales of James, a traveling African-American cowboy played by Jeffrey L. Cody.

The play is set in the West between 1830 and 1890. Cody and five other cast members utilize words, a few songs, and dramatic action to chronicle the true-life stories of several unsung African-American women who braved the wild West.

It opens with a countryfied work song crooned by the playwright/director Linda Parris-Bailey, who stars as Martha, a "dark cowgirl" who is James' mother.

Martha espouses wise life parables to James, his siblings, and other cowboys. She sets up the cycle of tales for the show when she implores a cattle herder to employ James "so he can further himself."

Along his soul-searching trail, James comes into contact with the sub-



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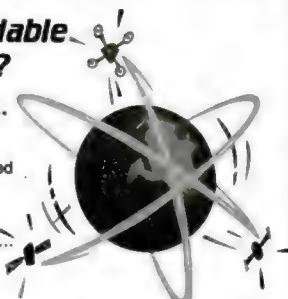
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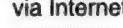
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(Continued from page 1)

of the recent turmoil of Asian bourses. On Oct. 30, the government raised short-term interest rates as a way of defending Brazil's currency, the real.

When the spike in interest rates from 23% to 44% failed to stabilize the real, however, the government was compelled to come up with an initiative to strengthen the currency and calm a jittery financial community. The package, if fully implemented, would save the government \$18 billion.

Though reaction among leading economists and financial analysts to the package generally has been positive, executives from Brazil's record business are unsure of how the pacote will affect their business in the long run.

For the short term, however, the effect will be negative.

"We think that the Christmas season will be 10%-15% lower than we had expected," says Manuel Camero, president of Brazil's recording trade group, ABPD. "We had thought that Brazil's record market would grow around 7% in 1998, but with the pacote it is hard to say."

Camero says that Brazilian record companies were hitting the target 12% increase in the billion-dollar market this year, as of October. He adds that despite the potential bad side effects of the pacote, Brazil's record industry is healthy and that there would be no reason to expect a disastrous downturn.

Ironically, it was another government economic plan that helped make Brazil the world's sixth-largest record market. In 1994 the government introduced an anti-inflation campaign pegged to the new real currency.

Suddenly, Brazil's working classes had discretionary income, and they began upgrading their stereo gear and converting their vinyl product to CDs.

Brazil's record business has not looked back since.

But now the pacote could threaten the Brazilian record industry's hard-fought gains. Nonetheless, Camero's assessment of the pacote is shared by other executives, such as Paulo Pasian, director of market relations at Brazil's largest record retailer, the department store chain Mappin.

Says Pasian, "People will buy less, but right now it is difficult to say how much. It is not catastrophic because this is an induced recession."

The concert business is not likely to be adversely affected by the austerity package either, predicts Dodi Cirena, president of concert promoter DC-Set.

"I've been working in the concert business for 20 years, and I've seen much worse crises," says Cirena, who adds that a slow-developing recession will not dampen consumption by music aficionados.

"They will keep on buying even if the ticket price, or the payments on a CD player, become a little more expensive," says Cirena.

Whether consumers stay or go is not an option for Brazil's record industry, as retailers and record labels take proactive measures to blunt the anticipated short-term effects of the pacote.

For instance, some major retailers, including Mappin, are committed to maintaining interest rates on credit sales at levels existing before the government increased its rates in October.

In the meantime, ABPD is devising a huge advertising campaign that touts the CD as a popular product that is inexpensive and can be bought with cash so that the consumer can elude high interest-rate payments.

"We want to avoid the 10%-15% drop in Christmas sales that could happen because of the pacote," says Camero.

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Update

LIFELINES

BIRTHS

Boy, Jonah Nathaniel, to **Larry and Pam Jacobson**, Sept. 4 in Beverly Hills, Calif. Father is head of business and legal affairs at Revolution Records.

Boy, David Francis, to **Annette Relia Wolmark** and **Alan Wolmark**, Oct. 25 in New York. Mother is VP of law and business affairs at MTV Networks. Father is an artist manager and owner of CEC Management.

Boy, Joshua Alvin, to **Hilario and Judith Villareal**, Oct. 29 in Queens, N.Y. Father is senior financial analyst at Arista Records.

Boy, Jack Meyer, to **David and Chantalle Millman**, Nov. 4 in Santa Monica, Calif. Father is owner of Millman Heavy Industries.

Girl, Jane Autumn, to **Eric and Tracy Boehlert**, Nov. 7 in New York. Father is former radio features editor at Billboard and is an associate editor at Rolling Stone magazine.

Boy, Tyler Zachary, to **Eric and Amy Levine**, Nov. 11 in New York. Father is senior VP of operations/general counsel of Metropolitan Entertainment Group.

Girl, Angelica Christine, to **Christine and Chris Cox**, Nov. 11 in Los Angeles. Mother is retail and record pool promotion manager at Interhit Records. Father is co-owner and director

of A&R at Interhit Records.

DEATHS

Jack Garner, 53, of cancer, Nov. 3 in Little Rock, Ark. He was the owner of Discount Records Inc., a small chain of record stores in central Arkansas. Garner opened his first record store in 1972 and was known for his wide selection and the stores' "fun" atmosphere. Garner closed the chain in February 1996 and retired.

Maria de Lourdes Perez Lopez, 58, of a heart attack, Nov. 6 in Amsterdam. Known as Maria de Lourdes, "the voice of Mexico," the Polydor recording artist had just completed a European tour. She was a defender of the copyrights of singers and artists and aided several artists in their legal suits. A 6-foot statue in her honor was unveiled earlier this month at Plaza Garibaldi in Mexico City. She is survived by her sons Lazaro and Pedro.

Daniel Lapidus, 81, of heart failure, Nov. 9 in Westwood, N.J. Known as "Danny Leroy," Lapidus played sax for various swing bands, including the Paul Whiteman, Meyer Davis, and Vincent Lopez Orchestras. He led the orchestra at the Kutsher's Country Club in Monticello, N.Y., for 41 years, backing up Tony Bennett, Liza Minnelli, Wayne Newton, and Louis Armstrong. He is survived by his wife, Sally; sons Howard and Mark, the latter of whom is the producer of Beatfest; and four grandchildren.

Tommy Tedesco, 67, of lung cancer, Nov. 10 in Northridge, Calif. A studio musician, Tedesco was named "the Most Valued Player" by the Hollywood, Calif., chapter of the National Academy of Recording Arts and Sciences in 1980, 1981, and 1982 and was voted one of the top 100 guitar players of all time by *Guitar* magazine in 1993, of which he was a regular contributor. He played guitar for a number of Motown and Phil Spector productions and recorded many jazz albums under his name. He also played guitar for the themes to "Bonanza," "M*A*S*H," "Batman," and "Green Acres." He can also be heard on the soundtracks to "The Deer Hunter," "The Godfather," and "Field of Dreams." Under the pseudonym "Tommy Marinucci," he was a regular on Martin Mull's variety show "Fernwood 2 Nite." He is survived by his wife, Carmie; his children, Dale, Denny, Desirée, and Damon; their spouses; and two grandchildren, Tyler and Cassidy Johnson.

Saul Chaplin, 85, from injuries sustained from a fall, Nov. 15 at Cedars-Sinai Medical Center in Los Angeles. The Brooklyn, N.Y.-born Chaplin worked with a number of lyricists in the '30s, with two songs in collaboration with Sammy Cahn, "Until The Real Thing Comes Along" and "Please Be Kind," being the standouts. He and Cahn also wrote an English lyric for "Bei Mir Bist Du Schon," originally part of a 1933 Yiddish musical score by Sholem Secunda, that propelled the Andrews Sisters to fame in 1937. After a stint of writing songs, mostly with Cahn, for low-budget films, Chaplin became a three-time Oscar-winning film scorer for his work on 1950's "An American In Paris" (with Johnny Green), "Seven Brides For Seven Brothers" (with Adolph Deutsch), and "West Side Story" (Green and Sid Ramin). All told, he was involved in 80 film productions. In another hit collaboration, with Al Jolson, he refashioned the 19th-century waltz "Waves Of The Danube" that Jolson introduced in "The Jolson Story" under the title of "The Anniversary Song." Jolson's Decca recording became one of his biggest successes. Chaplin, who also was a producer, musical director, and vocal arranger, joined ASCAP in 1936; he earned the performance right society's Deems Taylor Award for his 1994 memoir, "The Golden Age Of The Movie Musical And Me." Survivors include his wife, Betty; a daughter, Judy Chaplin Prince; two grandchildren; and one great-grandchild.

SELF-HELP TITLES STIR AUDIOBOOK SALES

(Continued from page 54)

(\$10.95, Simon & Schuster); and Joyce Elizabeth Lloyd's "Nice Couples Do: How To Turn Your Secret Dreams Into Sensational Sex" (\$17, Time Warner), which explores how to bring the passion back into a long-term relationship. A sequel to "Love Tactics," "More Love Tactics" is set to be released in February through B&B, priced at \$16.98.

"It's not smutty," says Fahnestock of "Nice Couples." "It's solid advice about



Mr. Holland's Opus. The first official board of directors for the Mr. Holland's Opus Foundation met recently at BMI Records in Los Angeles. The organization provides new and refurbished instruments to elementary, secondary, and community music programs nationwide. Pictured, from left, are Robert Urband, president of the Sound Image Network and Foundation trustee/treasurer; Doreen Ringer Ross, assistant VP of film and TV relations at Broadcast Music Inc. and Foundation VP; Michael Kamen, composer and Foundation founder/trustee/chairman; Gail Cunningham, VP of global promotions and sponsorships at MasterCard International and Foundation president; Bob Ezrin, president/CEO of 7th Level Inc. and Foundation VP; and Vincent Freda, senior VP of administration at MCA Records Inc. and Foundation secretary.

CALENDAR

NOVEMBER

Nov. 20-22, **Billboard Music Video Conference And Awards**, Beverly Hilton, Beverly Hills, Calif. 212-536-5002.

DECEMBER

Dec. 2, ASCAP's "Real Stories . . . What Happens In The Music Business" Series Presents Publicity: How To Create A Buzz, ASCAP Building, New York. 212-841-8119.

Dec. 3, **Third Annual New York National Academy Of Recording Arts And Sciences Heroes Awards**, New York. 212-245-5440.

Dec. 3, **1997 Lifetime Achievement Awards**, sponsored by National Academy of Songwriters, Regent Beverly Wilshire, Beverly Hills, Calif. 213-782-9836.

Dec. 4-5, **Entertainment, Sports, And Publishing Law Seminar**, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Sheraton Grande Hotel, Los Angeles. 713-743-2069.

Dec. 4-7, **Aspen Artist Development Conference**, Hotel Jerome, Aspen, Colo. 970-544-8292.

Dec. 8, **Billboard Music Awards**, MGM Grand Garden Arena, Las Vegas. 212-536-5173.

Dec. 9, **Annual Forecast & Update Seminar**, sponsored by the International Recording Media Assn., Sheraton New York Hotel & Towers, New York. 609-279-1700.

Dec. 11, **New York Women In Film & Television Gala Holiday Luncheon**, honoring Judy McGrath, New York Hilton and Towers. 212-838-6033.

Dec. 11, **To Market, To Market: Selling Records In The Cyberage**, presented by the New York chapter of the National Academy of Recording Arts and Sciences. 212-245-5440.

Dec. 11-12, **Entertainment, Sports, And Publishing Law Seminar**, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Hyatt Regency Hotel, Austin, Texas. 713-743-2069.

Dec. 14, **Rock On: Record Company Presidents**, sponsored by WBAI New York. 718-693-1280.

JANUARY

Jan. 8-11, **International Consumer Electronics Show**, sponsored by Consumer Electronics Manufacturers Assn., Las Vegas Convention Center, Sands Exposition Center, Las Vegas Hilton, Alex Park Hotel, Las Vegas. 703-907-7674, <http://www.cemac.org>.

Jan. 15, **Making It Real: Live Music On Television**, presented by the Museum of Television and Radio and the New York chapter of the National Academy of Recording Arts and Sciences. 212-621-6600.

Jan. 20-22, **Mobile Beat DJ Show And Conference**, Tropicana, Las Vegas. 716-385-9920.

Jan. 22, **Graphic Details/Graphic Design: CD Packaging Now, The Year 2000 And Beyond**, presented by the New York chapter of the National Academy of Recording Arts and Sciences. 212-245-5440.

Jan. 26, **25th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 818-841-3003.

FEBRUARY

Feb. 4-7, **Gavin Seminar**, Hyatt Regency, San Diego. 415-495-1990, extension 632.

Feb. 11-13, **Networked Entertainment World Conference**, Beverly Hilton, Beverly Hills, Calif. 212-840-7280, extension 104.

Feb. 12, **Folk Alliance Fourth Lifetime Achievement Awards**, Cook Convention Center, Memphis. 202-835-3655.

MUSICOM

(Continued from page 54)

side, catalog sales are what geared up and inspired the LP replacement cycle in the '80s, so it has already had a huge push. Whether or not people are going to buy catalog by digital download I question, but being able to download specific tracks, that's my idea of a gold mine."

Incidentally, <http://www.musicom.com>, a site that currently allows users to customize their own CDs from a 30,000-song catalog, will begin offering digital-downloadable music in early 1998.

Bob Bernardi, chairman/CEO of Music Connection, the company that operates the site, is cautious about overestimating the capability of the new technology.

"If you look at digital download, it's still in its very infancy," he says. "We can do it, but how many people are going to want to digitally download? We'll probably have a large offering and promote our most popular tracks."

GOOD WORKS

ROOMFUL FULL OF JOY: Roomful Of Blues, signed to Rounder's Bullseye Blues label, has worked out an arrangement to collect toys for children—via the Toys for Tots campaign—during its performances in December. The drive takes place at shows in Cleveland (Dec. 2); Ann Arbor, Mich. (Dec. 3); Chicago (Dec. 5); Minneapolis (Dec. 6); Kalamazoo, Mich. (Dec. 9); and New York (Dec. 12-13). At the concerts, the group will perform songs from its new, first Christmas album, "Roomful Of Christmas." Toys for Tots, which turns 50 this year, began in Los Angeles and has since grown to a nationwide Christmas charity, with 200 Marine Corps Reserve units collecting toys for needy children. Contact: Glenn Dicker at 617-354-0700, extension 200.

MORE TOYS FOR TOTS: In another Toys for Tots assist, country artists Sammy Kershaw and Jason Sellers perform Nov. 30 at the Carolina Theater in Raleigh, N.C., as a benefit for the charity. The concert is sponsored by WKIX Raleigh. Contact: BNA Records' Marion Williams at 615-313-4354 or Kim Reinbold or 615-313-4340.

A MISSION FOR MISSIONS: Dwight Yoakam's Nov. 13 concert for the L.A. Mission has been shifted to

Dec. 21 at Billboard Live in Los Angeles. All profits from this event will go to the mission, and audience members are encouraged to donate new blankets for the homeless, which will be collected at the door. Yoakam will also donate 24,000 biscuits to the Los Angeles and Bakersfield (Calif.) Missions for Thanksgiving and Christmas meals via Bakersfield Biscuits. Yoakam will perform songs from his new Reprise album, "Come On Christmas." Contact: Tress Redburn or Mitch Schneider at 818-380-0400.

FORTIETH FUND-RAISER: The Parkinson's Disease Foundation is celebrating its 40th anniversary with a winners' dinner Dec. 4 at the Pierre Hotel in New York, with singer Page Morton Black, chairman of the foundation, among those being honored—in her case with the Lifetime Achievement Award. U.S. Secretary of Health and Human Services Donna E. Shalala will receive the Parkinson's Disease Foundation Award. Singer Julius La Rosa and the Barry Levitt Orchestra will perform. The foundation was established by Black's late husband, William Black, founder and owner of the Chock Full O'Nuts Corp., and is located in the William Black Building at Columbia-Presbyterian Medical Center in New York. Contact: Bernie Ison at 212-245-7950.

SELF-HELP TITLES STIR AUDIOBOOK SALES
(Continued from page 54)

putting more spice into a relationship."

Another upcoming title to look for is "The Marriage Spirit" (\$18, Simon & Schuster) by husband and wife counseling team Drs. Evelyn and Paul Moschetta, authors of the "Can This Marriage Be Saved" column in Ladies' Home Journal. The title encourages a soul-centered commitment from both mates to become the best individually and together.

Programming

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You're A Friend Of Mine. Elektra artist Jackson Browne, right, whose "Best Of" album is currently riding The Billboard 200, made a recent stop by the New York offices of SW Networks. He is pictured with SW AC/country editor Sue Falco.

U.K.'s Atlantic 252 To Be Expanded, Not Put On Sale

■ BY MIKE McGEEVER

LONDON—European media groups can put away their checkbooks—Atlantic 252 is not for sale.

The top 40 outlet's owner, CLT-UFA U.K. Radio (formerly known as CLT U.K. Radio), has rolled out a series of long-term plans, putting to rest growing industry speculation that Atlantic, which broadcasts on longwave to most of the U.K. from Ireland, was about to be sold to EMAP Radio.

CLT-UFA U.K. is drawing up a blueprint to expand the Atlantic 252 brand while building new revenue streams through radio and non-radio activities in the U.K. and abroad. This activity will target 15- to 24-year-olds, Atlantic's core target demographic.

"In the past, we have been approached by foreign broadcasters who wanted to clone our format," says Travis Baxter, managing director of CLT-UFA U.K. "But that was

not what we were about then. Now we are looking at an effective way of managing that."

Baxter says the expansion of Atlantic 252 will steer clear of European markets where there are existing CLT operations, but he would not specify which markets interest the group. Commenting on intense speculation that Atlantic is or was for sale, Baxter says, "Atlantic 252 is firmly in the CLT-UFA broadcasting stable and will remain there."

In a related restructuring of CLT-UFA U.K. management, Carol Fisher (currently managing director of the group's sales division) is to become strategic planning director, overseeing CLT's brand building and marketing operations in the U.K., Ireland, and Scandinavia. Meanwhile, national news/talk network Talk Radio GM Paul Robinson will become the station's managing director. Both Fisher and Robinson will report to Baxter.

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Deregulation Helps Jones Explode Network's Offerings Help B'casters Focus, Grow

■ BY STEVE KNOPPER

ENGLEWOOD, Colo.—Jones Radio Network used to think small radio markets. A company in Tampa, Fla., say, would find itself with few resources to program its local radio station. So Jones would sell one of its 24-hour broadcasts—whether in country, soft rock, or one of several other formats—so the station could compete.

The company, founded as Drake-Chenault/Jones Satellite Services in 1989, grew according to this strategy. But then the radio industry changed.



JONES RADIO NETWORK™

With the deregulation fostered by the 1996 Telecommunications Act, big companies began gobbling up stations in major markets. The companies found themselves with a multitude of stations in a market, focusing their dollars and attention on the larger stations and looking for a more economical, hassle-free way to program the smaller outlets.

That's where Jones, which only this year changed its name to Jones Radio Network, came in. "[Deregulation] has, in fact, played right into our hands," says VP/GM Eric Hauenstein. "You could say the jury is still out as to whether it will have a massive benefit to us. But so far it has had a benefit."

Adds Phil Barry, Jones' VP of programming and operations, "Groups and individuals spend millions of dollars to 'build their radio empires' in a given market. For example, for a radio broadcaster that now owns six stations in a single market, it makes sense to invest the majority of the financial and human resources into the stations that have the biggest opportunity for the greatest return."



HAUENSTEIN

"It is now necessary for this broadcaster to find an economical way to program the primary stations in overnights or the secondary stations full time. This is where satellite-delivered programming—24-hour formats, evening, and overnight shows—has an incredible opportunity to help stations grow their audience and make money," Barry adds.



BARRY

"It is now necessary for this broadcaster to find an economical way to program the primary stations in overnights or the secondary stations full time. This is where satellite-delivered programming—24-hour formats, evening, and overnight shows—has an incredible opportunity to help stations grow their audience and make money," Barry adds.

Jones, competing against such powerhouse networks as Westwood One and ABC, has now grown to become the largest live, full-time satellite programming provider in the U.S. This year, it announced its 12th format, Rock Classics. In all, its formats

(Continued on next page)

newsline...

THE JOKE'S ON YOU. KLOS Los Angeles morning team Mark and Brian's new Oglia Records album, "You Had To Be There," released Nov. 11, debuts on this issue's Billboard 200 at a sky-high No. 48, with sales of 30,000, according to SoundScan (Billboard, Nov. 22). The pair made appearances at five retailers on the West Coast following the set's release—in Los Angeles; Burbank, Calif.; Portland, Ore.; Sacramento, Calif.; and Costa Mesa, Calif.—where album sales reportedly set records for the most CDs sold at an in-store appearance.

BRANDMEIER OUT OF CONTRACT. According to The Chicago Sun-Times, former WLUP Chicago morning man Jonathan Brandmeier, now living in Los Angeles, is officially out of his contract, leaving him free to negotiate with any interested parties. He was slated for mornings on KYSR (Star 98.7) L.A. but reportedly balked at the deal when Chancellor asked for a one-year extension on the remaining 19 months in his contract. At a recent roast of Brandmeier's former boss, Chancellor's Jimmy de Castro, by the Broadcast Advertising Club of Chicago, de Castro was quoted as saying, "We have bent over backward . . . for years for this man. He's made \$20 million plus. I love him. His is one of the greatest morning shows in the world. We offered him the opportunity to be on in Chicago [and] in Los Angeles. Contrary to all of these rumors about fights, he decided that he didn't want to be on."

PARTRIDGE IN THE APPLE? Chancellor senior VP of regional operations Larry Wert confirms that WKQI Detroit's Danny Bonaduce is a "definite candidate" for mornings at WNSR New York.



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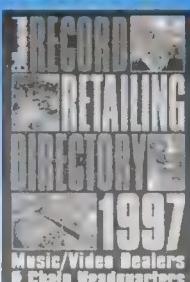
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Radio

Tauzin Asks DOJ To Look At Portals Deal

Charges Link New FCC Bldg. With Illegal Contributions

■ BY BILL HOLLAND

return phone calls from House Commerce Committee investigators. "What does he have to hide?" he asked Reno, saying the published reports raise "serious questions about possible criminal activity, including illegal campaign contri-

announced Nov. 18 that he plans to initiate this year a "top to bottom" review of FCC regulations, as required by the 1996 Communications Act.

The review, not mandated until 1998, is sure to please congressional critics of the commission, who were often aggravated by the cautious manner in which his predecessor, Reed Hundt, sought to implement reforms within the act.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	2	13	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT RCA 568108-AMM	◆ ELTON JOHN 2 weeks at No. 1
2	2	1	20	HOW DO I LIVE JULIA 1092	◆ LEANN RIMES
3	3	3	13	QUIT PLAYING GAMES (WITH MY HEART) ATL 37883	◆ BACKSTREET BOYS
4	6	5	10	SO HELP ME GIRL ARISTA 13428	◆ GARY BARLOW
5	4	4	16	TAKES A LITTLE TIME ASIN ALBUM CUT	◆ AMY GRANT
6	5	6	6	TELL HIM 656 M/S/C/E/C ALBUM CUT COLUMBIA	◆ BARBRA STREISAND - CELINE DION
7	7	7	13	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
8	8	11	6	AT THE BEGINNING ATLANTIC 44037	RICHARD MARX & DONNA LEWIS
9	11	13	7	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
10	14	14	5	THE BEST OF LOVE COL. MIRIA ALBUM CUT	◆ MICHAEL BOLTON
11	12	12	7	BUTTERFLY COLUMBIA ALBUM CUT	◆ MARIAH CAREY
12	15	15	5	I DON'T WANT TO WAIT MAG 1314-WARNER BROS	◆ PAULA COLE
13	10	10	13	2 BECOME 1 VIRGIN 19962	◆ SPICE GIRLS
14	13	8	10	FOOLISH GAMES ATLANTIC 44181	◆ JEWEL
15	9	9	16	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC
16	16	16	32	SUNNY CAME HOME COLUMBIA 49128	◆ SHAWN COLVIN
17	17	17	8	THE ONLY ONE REPRISE ALBUM CUT	CHICAGO
18	18	18	42	YOU WERE MEANT FOR ME ATLANTIC 97021	◆ JEWEL
19	19	20	76	CHANGE THE WORLD REPRISE 17021	◆ ERIC CLAPTON
20	21	23	3	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT ARISTA	◆ TONI BRAXTON WITH KENNY G
21	23	27	4	HEY GIRL COLUMBIA ALBUM CUT	◆ BILLY JOEL
22	20	19	16	ALL FOR YOU JULIA 56135	◆ SISTER HAZEL
23	24	22	23	FOR ONCE IN OUR LIVES ARI 21 ALBUM CUT	PAUL CARRACK
24	22	21	11	CANDLE IN THE WIND 1997 ROCK 568108-AMM	◆ ELTON JOHN
25	28	-	2	SAND AND WATER BIRCH 17160	BETH NIELSEN CHAPMAN

Adult Top 40

			I DON'T WANT TO WAIT		IMAGO 1-7318-WARNER BROS.		★★★No. 1★★★	
1	1	I	31	ALL FOR YOU	UNIVERSAL 56135		◆ PAULA COLE	4 weeks at No. 1
2	2	2	31	FLY	LAVA ALBUM CUT ATLANTIC		◆ SISTER HAZEL	
3	4	4	15	FOOLISH GAMES	ATLANTA B 7301		◆ SUGAR RAY	
4	3	3	20	TUBTHUMPING	REP-BAL 56146 UNIVERSAL		◆ JEWEL	
5	5	B	8	WALKIN' ON THE SUN	INTERSCOPE ALBUM CUT		◆ CHUMBAWAMBA	
6	7	10	12	IF YOU COULD ONLY SEE	POLYDOR ALBUM CUT & M&M		◆ SMASH MOUTH	
7	10	9	22	PUSH	LAVA ALBUM CUT ATLANTIC		◆ TONIC	
8	8	7	21	SEMI-CHARMED LIFE	EMI 56146-2 73003		◆ MATCHBOX 20	
9	6	5	30	BUILDING A MYSTERY	ARISTA 56146-2 73007		◆ THIRD EYE BLIND	
10	9	6	21	HOW DO I LIVE	SONGS 73022		◆ SARAH McLACHLAN	
11	11	11	13	I DO	GEFFEN 19416		◆ LEANN RIMES	
12	18	20	4	BARELY BREATHING	ATLANTA B 7301		◆ LISA LOEB	
13	13	13	57	HOW BIZARRE	HIGH ROLL-MERCURY 73027		◆ DUNCAN SHEIKH	
14	12	12	29	TAKES A LITTLE TIME	AGM ALBUM CUT		◆ OMC	
15	15	16	14	SUNNY CAME HOME	COL. NINJA 78528		◆ AMY GRANT	
16	16	14	40	ONE HEADLIGHT	INTER-ART ALBUM CUT		◆ SHAWN COLVIN	
17	14	15	41	CRIMINAL	CLEAN SLATE '8599/WORK		◆ THE WALLFLOWERS	
18	17	17	14	SUMMERTIME	INC ALBUM 117-GEFFEN		◆ FIONA APPLE	
19	21	23	7	3 AM	LAVA ALBUM CUT/ATLANTIC		◆ THE SUNDAYS	
20	23	30	4	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	SONGS 73004		MATCHBOX 20	
21	22	21	10	QUIT PLAYING GAMES (WITH MY HEART)	ATLANTA B 7301		◆ ELTON JOHN	
22	19	18	19	SAY WHAT YOU WANT	MERCURY ALBUM CUT		◆ BACKSTREET BOYS	
23	24	24	11	LEGEND OF A COWGIRL	CAOLUMINA 78651		◆ TEXAS	
24	27	26	10	SILVER SPRINGS	ATLANTA B 7301		◆ IMANI COPPOLA	
25	26	28	12	LOVING YOU AGAIN	ATLANTA B 7301		◆ FLEETWOOD MAC	



Midnight Train To Joyner. ABC Radio Networks' Tom Joyner greeted longtime friend Gladys Knight when she stopped by his Dallas studio recently. Knight is promoting her biography "Between Each Line Of Pain And Glory: My Life Story." Their interview was heard on more than 100 stations nationwide.

Tauzin wrote that Haney will no

Deregulation Helps Jones Explode

(Continued from preceding page)

cover most of the national radio spectrum, including Spanish, adult standards, alternative rock, country, soft AC, hot AC, oldies, classical, and jazz/AC. And in August, Jones launched daypart programming, which offers evening and overnight programming for major-market stations.

The company now has more than 1,400 affiliate stations carrying its 24-hour formats and syndicated programs.

Jones' formats cover the demographic spectrum, with a focus on a 25-54 adult audience. Its New Music or Your Life format, for example, revolves around music by Frank Sinatra, Tony Bennett, Natalie Cole, and other artists who connect with the mature market along with legendary on-air talent like broadcast icons Wink Martindale and

Gary Owens.
Its Rock Alternative, meanwhile
leans younger with current singles like
Smash mouth's "Walkin' On The Sun."

"The company has grown from one format in 1989 to its current roster of 12 24-hour formats and a variety of syndicated offerings," Barry says. "The decision to launch a new format or syndicated product is based on demand in the market, our research and the service's ability to deliver the core audience of 25-54 adults. By the very nature of the variety that we offer, we have programming that skews younger and older than the core demographic. However, each format we introduce to the marketplace does

deliver adults 25-54—key for the local station and key for national advertisers."

Where can Jones grow from here? The company has already created formats to cover most of the broad U.S. radio audience. Barry says that the future is in niche formats, though he

declined to specify which niches he'd like to fill.

Hauenstein says Jones has already "kicked the tires" on several talk formats and hopes to inaugurate one of them in the future. "What our national advertisers care about is how many listeners," Hauenstein says. "They don't really care how we get there."

But the operations managers of the 12 Jones formats have to deal with "how we get there." They say programming the live satellite formats is trickier, in some ways, than building a listenership at an individual radio station. Stations can't simply play music that works in San Francisco and assume it will go over in Miami. Doug Clifton, operations manager for Jones'.

Clinton, operations manager for Jones Rock Alternative format, says he can't play Boulder, Colo.-based Big Head Todd & the Monsters or the Samples, key acts in Denver, where he has worked for years, because they won't translate to a non-Colorado audience.

For years, Clifton was the music director at KBCO, a heritage Colorado triple-A station that built a recognizable identity in Denver and Boulder. Then he was PD at KXPK, one of

KBCO's alternative rock competitors, before becoming operations manager for Jones' Rock Alternative format in March. "I wouldn't take as many chances as I would with KBCO, because that's what KBCO was all about," Clifton says. "You can't do that as much with this."

He emphasizes, though, that the Jones job lets him focus exclusively on music programming, without all the managerial politics present at most radio stations. "I just really have thoroughly enjoyed being able to listen to music again and make those kinds of decisions. It's just been good for my head," he says.

"I think right now the format lives and dies with new product. With alternative, it's more one-hit-wonder [oriented]. There really aren't core bands out there; I still don't have a sense that there are going to be Police and U2s and those kinds of bands. We've seen a lot of OMC kinds of artists—they come and they go, but is this really going to be a band that develops?"

"Every operations manager here at Jones faces these kinds of programming decisions, just like a local-market PD," Clifton adds. "We are also challenged to create quality programming with a consistent delivery that would play in a major market. Our primary focus is providing great, local-sounding radio programming for our affiliates and doing whatever it takes to grow the audience."

In 1983, Dexys Midnight Runners topped the Hot 100 with "Come On Eileen," an irresistible slice of Celtic soul that had been a U.K. No. 1 the year before. Now the song is a modern rock hit for the California ska-swing septet Save Ferris. (Yes, it's another young Orange County ska hyphenate with a sunny pop smash.)

Save Ferris' vocal seductress Monique Powell was all of 8 years old when she fell for the original "Come On Eileen," the video for which was ubiquitous fare in the early days of MTV. She insisted that Save Ferris cover the tune, and as soon as the band debuted its arrangement, "the response was totally crazy," says guitarist Brian Mashburn. Southern California radio stations began requesting live tapes of Save Ferris' take on "Come On Eileen," and the enthusi-

asm led to the group recording it for its Epic debut, "It Means Everything."

Childhood nostalgia might have spurred Powell to sing "Come On Eileen," but Save Ferris doesn't really have to worry about any of its fans preferring



"Come On Eileen" really is a "come on" song.

Brian Mashburn of Save Ferris

the song's original version—since most of them were in diapers when Dexys had their day. Replacing the Irish fiddles, loose-limbed rhythms, and exotic exu-

berance of Dexys' "Come On Eileen" are the electric guitars, staccato attack, and pop-swing bridge of the Save Ferris rendition.

In the original version, singer Kevin Rowland's accent was always notoriously difficult for American audiences to fully comprehend, and once Powell and company got hold of a lyric sheet, they were surprised at the song's apparent meaning. "It always seemed like a weird, cool song to me when I was a kid, but I had no idea what it meant," says Mashburn, who, like Powell, is 22. "It was one of those songs where everyone knew the chorus, but no one could figure out the verses. Once we saw the lyrics, it was like, 'Wow, this song has an odd message.' It really is a 'come on' song. He's basically just conning a girl into sleeping with him."

Billboard

NOVEMBER 29, 1997

Mainstream Rock Tracks™

LW	WK	2 WKS	WKS ON	TRACK TITLE	ARTIST
				ALBUM TITLE / IF ANY	LABEL/PROMOTION / LABEL
1	1	1	19	★★★ NO. 1 ★★	
				TOUCH, PEEL AND STAND	9 weeks at No. 1 • DAYS OF THE NEW
					OUTPOST/GEFFEN
2	2	2	14	MY OWN PRISON	CREED
					WIND UP
3	8	—	2	THE MEMORY REMAINS	METALLICA
				RELOAD	INTERSCOPE
4	3	5	5	BACK ON EARTH	• OZZY OSBOURNE
				THE IRON MAN COMETH	EPIC
5	4	3	10	SLOW RIDE	◆ KENNY WAYNE SHEPHERD BAND
				REVOLUTION	
6	7	23	1	THE GIRL I LOVE	LED ZEPPELIN
				BIRCH RECORDS	ATLANTIC
7	5	4	15	EVERLONG	◆ FOO FIGHTERS
				THE CHOURN AND THE SHAPE	ROSWELL/CAPITOL
8	6	6	5	DIRTY EYES	AC/DC
				BONSCIRE	EASTWEST/TEEG
9	5	8	7	JUNGLE	KISS
				CARNIVAL OF SOULS: THE FINAL SESSIONS	MERCURY
10	10	13	13	ALMOST HONEST	MEGADETH
				ARMED AND DANGEROUS	AM/BI
11	11	15	6	BOTH SIDES NOW	SAMMY HAGAR
				MARCHING TO MARS	THE TRACK ACT/HM/MA
12	22	22	5	★★★ AIRPOWER ★★★	
				3 AM	◆ MATCHBOX 20
				YOURSELF OR SOMEONE LIKE YOU	LAVA/ATLANTIC
13	14	18	4	BLEED TOGETHER	SOUNDGARDEN
				A-SIDES	
14	12	10	11	HITCHIN' A RIDE	◆ GREEN DAY
				NUMB	REPRISE
15	15	14	12	WALKIN' ON THE SUN	◆ SMASH MOUTH
				FISHY MANG	INTERSCOPE
16	19	20	6	RATTLESNAKE	LIVE
				SECRET SAMOAH	RADIOACTIVE/MCA
17	20	17	34	IF YOU COULD ONLY SEE	◆ TONIC
				LET ME IN PARADE	POLYCHROME
18	17	12	19	LIVE THROUGH THIS (FIFTEEN STORIES)	mighty JOE PLUM
				HARDEST DOGS	ATLANTIC
19	13	7	29	PINK	◆ AEROSMITH
				NAME LIVES	ATLANTIC
20	25	28	5	WASH IT AWAY	BLACK LAB
				KNOWING AND FEELING	INTERSCOPE
21	18	11	18	I CHOOSE	◆ THE OFFSPRING
				KNOW ON THE HOMBRE	COLUMBIA
22	21	19	10	EVERYTHING TO EVERYONE	◆ EVERCLEAR
				THE AFTERGLOW	CAPITOL
23	16	9	11	ANYBODY SEEN MY BABY?	◆ THE ROLLING STONES
				HEAVY TO BABYLON	VIRGIN
24	23	21	8	THREE MARLENAS	◆ THE WALLFLOWERS
				THREE MARLENAS	INTERSCOPE
25	28	27	7	HUSH	◆ KULA SHAKER
				WHAT'S WHAT'S WHAT'S LAST SUMMER	INTERSCOPE
26	29	34	3	FORTY SIX & 2	TOOL
				ACT TWO	INTERSCOPE
27	24	16	13	BLAME	◆ COLLECTIVE SOUL
				DO YOU BELIEVE IN US	ATLANTIC
28	26	26	8	GRADUATE	THIRD EYE BLIND
				BLIND	INTERSCOPE
29	31	37	3	WEEDS	LIFE OF AGONY
				HEAVY METAL	INTERSCOPE
30	35	38	3	ASHES TO ASHES	◆ FAITH NO MORE
				BLAME IT ON THE TEA	SLASH/REPRISE
31	34	—	2	FLIP THE SWITCH	THE ROLLING STONES
				RIDGES TO BABYLON	VIRGIN
32	NEW ▶	1	1	WITHOUT EXPRESSION	JOHN MELLENCAMP
				THE JET	INTERSCOPE
33	33	35	4	DROWN IN ME	THE JASON BONHAM BAND
				AMERICAN JAZZ	INTERSCOPE
34	NEW ▶	1	1	THE OAF (MY LUCK IS WASTED)	◆ BIG WRECK
				IN LOVING MEMORY OF	INTERSCOPE
35	36	33	5	BURNING MY SOUL	DREAM THEATER
				INTO INFINITY	INTERSCOPE
36	30	29	15	HIGH	◆ JIMMIE'S CHICKEN SHACK
				FROM THE SALMANA ENVELOPE	INTERSCOPE/HOLLYWOOD
37	NEW ▶	1	1	MOUTH	◆ BUSH
				"AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	INTERSCOPE/HOLLYWOOD
38	37	36	3	DON'T GO AWAY	◆ OASIS
				MY MINE	INTERSCOPE
39	38	—	2	OPEN YOUR EYES	YES
				OPEN YOUR EYES	BEYOND MUSIC
40	32	30	6	THE CHAIN	FLEETWOOD MAC
				THE DANCE	REPRISE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

① Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ② Videoclip availability. © 1997, Billboard/SPI Communications.

BY BRADLEY BAMBARGER

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In the original version, singer Kevin Rowland's accent was always notoriously difficult for American audiences to fully comprehend, and once Powell and company got hold of a lyric sheet, they were surprised at the song's apparent meaning. "It always seemed like a weird, cool song to me when I was a kid, but I had no idea what it meant," says Mashburn, who, like Powell, is 22. "It was one of those songs where everyone knew the chorus, but no one could figure out the verses. Once we saw the lyrics, it was like, 'Wow, this song has an odd message.' It really is a 'come on' song. He's basically just conning a girl into sleeping with him."

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Modern Rock Tracks™

LW	WK	2 WKS	WKS ON	TRACK TITLE	ARTIST
				ALBUM TITLE / IF ANY	LABEL/PROMOTION / LABEL
1	1	1	11	★★★ NO. 1 ★★	
				TUBTHUMPING	5 weeks at No. 1 • CHUMBAWAMBA
				TUBTHUMPING	REPUBLIC/UNIVERSAL
2	3	3	12	EVERYTHING TO EVERYONE	◆ EVERCLEAR
				SO M... FROM THE ARTICLE 19	CAPITOL
3	2	2	20	WALKIN' ON THE SUN	◆ SMASH MOUTH
				EVERLASTING	INTERSCOPE
4	4	4	10	EVERLONG	◆ FOO FIGHTERS
				THE COLOUR AND THE SHAPE	ROSSELW/CAPITOL
5	5	5	10	DON'T GO AWAY	◆ OASIS
				BE HERE NOW	EPIC
6	7	8	6	MOUTH	◆ BUSH
				"AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	INTERSCOPE/HOLLYWOOD
7	10	13	7	3 AM	◆ MATCHBOX 20
				YOURSELF OR SOMEONE LIKE YOU	LAVA/ATLANTIC
8	9	12	8	BITTER SWEET SYMPHONY	◆ THE VERVE
				URBAN HITS	INTERSCOPE
9	6	6	12	HITCHIN' A RIDE	◆ GREEN DAY
				KIDS	REPRISE
10	8	10	7	WRONG NUMBER	◆ THE CURE
				FAKE	PICTURE/INTERSCOPE
11	11	11	10	TOUCH, PEEL AND STAND	◆ DAYS OF THE NEW
				DAYS OF THE NEW	OUTRAGE/GEFFEN
12	13	16	5	SEX & CANDY	◆ MARCY PLAYGROUND
				MARCY IN A GROUNDS	INTERSCOPE/CAPITOL
13	12	7	19	CRIMINAL	◆ FIONA APPLE
				CLEAN SLATE/WORK	INTERSCOPE
14	14	9	23	FLY	◆ SUGAR RAY
				FLOORED	LAVA/ATLANTIC
15	19	24	4	HOW'S IT GOING TO BE	◆ THIRD EYE BLIND
				THIRD EYE BLIND	INTERSCOPE
16	15	14	13	SUMMERTIME	◆ THE SUNDAYS
				STAY & LEAVE	INTERSCOPE
17	18	19	8	ON AND ON	◆ LONGPIGS
				THE IN & OUT	MOTHERLAND
18	21	21	6	RATTLESNAKE	◆ SECRET SAMOA
				SECRET SAMOA	INTERSCOPE/MCA
19	17	17	8	THREE MARLENAS	◆ THE WALLFLOWERS
				DRINK DOWN THE HORSE	INTERSCOPE
20	16	15	25	WRONG WAY	◆ SUBLIME
				BLIND	INTERSCOPE/INTERSCOPE
21	20	22	10	LUCKY	◆ SEVEN MARY THREE
				ROCKCROWN	INTERSCOPE
22	25	29	4	DEADWEIGHT	◆ BECK
				"A LIFE LESS ORDINARY" SOUNDTRACK	INTERSCOPE
23	23	28	4	SWEET SURRENDER	SARAH MCLACHLAN
				WILDFLOWERS	INTERSCOPE
24	28	30	8	DAMMIT (GROWING UP)	◆ BLINK 182
				WHISTLE	INTERSCOPE
25	22	25	4	SO WHAT!	JANE'S ADDICTION
				WHISTLE	WARNER BROS
26	29	32	4	SUGAR CANE	SPACE MONKEYS
				THREE OF THOSE	INTERSCOPE
27	34	—	2	BRICK	BEN FOLDS FIVE
				WALL	INTERSCOPE
28	NEW ▶	1	1	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
				GOOD RIDDANCE	REPRISE
29	31	27	22	BUILDING A MYSTERY	◆ SARAH MCLACHLAN
				WILDFLOWERS	INTERSCOPE
30	37	40	3	KARMA POLICE	RADIOHEAD
				INTERSCOPE	CAPITOL
31	24	18	17	THE RASCAL KING	◆ THE MIGHTY MIGHTY BOSSTONES
				INTERSCOPE	BIG
32	33	37	3	BLEED TOGETHER	SOUNDGARDEN
				A-SIDES	INTERSCOPE
33	36	39	3	BRIMFUL OF ASHA	◆ CORNERSHOP
				INTERSCOPE	INTERSCOPE
34	26	20	11	THIS LONELY PLACE	◆ GOLDFINGER
				HANG UPS	INTERSCOPE
35	27	23	18	SUPERMAN'S DEAD	◆ OUR LADY PEACE
				INTERSCOPE	INTERSCOPE
36	30	26	9	I CHOOSE	◆ THE OFFSPRING
				KNOW IN THE HOMBRE	COLUMBIA
37	32	31	9	DOIN' TIME	◆ SUBLIME
				SUB TIME	INTERSCOPE
38	40	—	2	STEPPING STONES	G. LOVE & SPECIAL SAUCE
				INTERSCOPE	INTERSCOPE
39	NEW ▶	1	1	MY OWN PRISON	◆ CREED
				INTERSCOPE	INTERSCOPE
40	39	38	21	BREATHE	◆ PRODIGY
				THE LAND	X-LITE/MAVERICK/WARNER BROS



HITS! IN TOKIO

Week of November 9, 1997

① Got 'Til It's Gone / Janet Jackson

② Feat. Q-Tip and Joni Mitchell

③ 4 Seasons Of Loneliness / Boyz II Men

④ Hitchin' A Ride / Green Day

⑤ Spice Up Your Life / Spice Girls

⑥ Anybody Seen My Baby? / The Rolling Stones

⑦ Only When I Sleep / The Corrs

⑧ Legend Of A Cowgirl / Imari Coppola

⑨ Stepping Stones / G. Love And Special Sauce

⑩ I Do / Lisa Loeb

⑪ Magic / D'Influence

⑫ Honey / Mariah Carey

⑬ Dream / Forest For The Trees

⑭ Milk / Chara

⑮ Boys And Girls / Tony Toni Tone

⑯ Where's The Love / Hanson

⑰ Tubthumping / Chumbawamba

⑱ Groovy Tuesday / Swan Dive

⑲ On My Own / Peaceman

⑳ Kaneshi Johnny / UA

㉑ Stand By Me / Oasis

㉒ Free / Ultra Naté

㉓ L-L-Lies / Diana King

㉔ Only If / Enya

㉕ Poison Lane / Clemetine With Goutti

㉖ Video Killed The Radio Star / The Presidents Of The United States Of America

㉗ Bitter Sweet Symphony / The Verve

㉘ When You Wanna Move / Adm

㉙ Butterfly / Mariah Carey

㉚ Joga / Björk

㉛ Sunchyme / Dario G

㉜ Even After All / Finley Quaye

㉝ One Week / Lisa Lindberg

㉞ I Care / Bout You (from "Soul Food") / Milestone

㉟ Come On Eileen / Save Ferris

㉟ Feelin' Inside / Bobby Brown

㉟ Been Around The World / Puff Daddy Featuring The Notorious B.I.G. And Mase

㉟ What About Us / Total

㉟ Be The Man / Celine Dion

㉟ 32 Flavors / Alana Davis

㉟ Shh A We Se / Lisa Loeb

㉟ Ami Tsutie / Shikou Suga

㉟ Don't Say / Jon B.

㉟ Phenomenon / LL Cool J

Metal Mainstay Megadeth Alters Its Lyrics But Not Its Music For The '90s

MEGADETH LIVES: For Dave Mustaine, guitarist, lead singer, and founding member of Megadeth, it was the "stewardess test" that convinced him the band was comfortably back in the spotlight.

"It's something our manager told us—if a stewardess recognizes you, then you've made it," he says. "We were flying from Phoenix to Los Angeles, and she walks up to me and says, 'My two boys raked the front yard yesterday so I'd take them to the store to get the new Megadeth record.' Would you give an autograph?"

Mustaine's response: "I guess they'll be raking the back yard now."

As a heavy metal cornerstone since forming in Southern California 12 years ago, Megadeth has outlived not only many of its contemporaries but also the numerous bands it inspired. The four-member band—Mustaine, with lead guitarist Marty Friedman, bassist David Ellefson, and drummer Nick Menza—has scored five gold or platinum albums, most notably with its double-platinum "Countdown To Extinction" in 1992 and million-selling "Youthanasia" in '94, which peaked on the Billboard 200 at Nos. 2 and 4, respectively. Its current "Cryptic Writings," released in June on longtime label Capitol, has shipped gold, with sales of 383,000, according to SoundScan.



MEGADETH

In addition, the group's current single, "Almost Honest," is No. 10 on Mainstream Rock Tracks this issue. The first single, "Trust," which peaked at No. 5 in August, remains on that chart after more than six months.

"It's really rewarding for me," Mustaine acknowledges. "When 'Trust' made the top five, we were surprised, and it had such staying power, which seemed like a freak of nature. Now we're in the top 10 again. It's great."

Such success in an era in which "heavy metal" bands appear to garner as much respect as disco did in the late '70s may seem a surprising feat. But a glance at the Mainstream Rock Tracks chart reveals that the band is nothing if not at home there.

Along with the expected presence of names in the top 10 like Foo Fighters and Creed, you'll not only find Megadeth, but the likes of Ozzy Osbourne, AC/DC, Metallica, and Kiss. Each of these acts, wrongfully accused of being artifacts, has savvily adapted its cheek-slapping, razor-sharp guitar edge into sound that still makes sawdust, but without the melodrama. This, at a time when rock radio is looking to separate itself from

the long list of acts that have been snatched by modern rock radio.

None of this is a surprise to Mustaine: "I think a lot of our success now has to do with the fact that we're willing to study the marketplace and educate ourselves," he says. "Most musicians don't get the opportunity to go into the market with an educat-



by Chuck Taylor

ed strategy; they usually let it rest on the shoulders of their management.

"Fortunately, for us, our management educated us on how to study what's current without losing integrity and to keep our edge while staying at the forefront of what's important right now."

That included listening closely to bands like Butthole Surfers and their single "Pepper," the eels, Rage Against The Machine, Live, and Queensryche. "I learned what we did want to do and not do," he says.

In addition, Mustaine re-evaluated the band's songwriting techniques, recasting some lyrics to better reflect the sales and radio airplay environments of today's rock arena.

One song on the album called "Sin," for example, has a chorus line that goes "The reasons that we sin." It originally was "The evil that's within." Another lyric was changed from "bastards possessed to no end" to "actions progressed to no end." Another: "no living, no dying" to "no reason for living."

The intention, Mustaine says with a laugh, was to make the music "a little more inclusive of people who aren't into dying and evil and bastards. It still has the same sentiment. But some of the fantasy stuff—the spiders, the dragons—is one of the factors involved in this music losing its credibility.

"Everyone had pretty much painted the devil on the wall for us with this album," he adds. "They said we'd only sell 200,000 or 300,000 records, and now, surprise, it's gold. It's the most successful album to date at radio for us. Reinventing is beautiful, because if you don't allow yourself to grow you die."

Before fans dare to raise banners with "sellout" scrawled in blood, they should know that "Cryptic Writings" is careful not to disenchant the band's original proponents. At least four of the album's 12 cuts are fast, hard, and crunchy, "directed solely at the hardcore Megadeth fans," Mustaine assures.

The current hit "Almost Honest," co-written with Friedman, offers a compromise of Megadeth's past and present. It starts off with the band's signature guitar howl, with the first verse reverently growled. A guitar

solo in the middle rocks like a nightmare. But then there's the chorus: Replete with a tasty hook, it falls somewhere between Def Leppard and Bon Jovi.

The theme, too, shows a different side of the band, reflecting on how people treat one another. Mustaine is ready to take on potential criticism of his newly displayed sensitivity. "On this album, people have questioned what my influences are," he says. "Yeah, there seem to be a lot of personal issues. If somebody labels that as having gone commercial or selling out, so be it."

And the song's message: "It's so difficult for people to be honest. It's almost at a point where it's OK to say, 'I lied just a little,' which is like saying, 'I'm kind of pregnant.'"

In the lyrics, there's no blame placed on either partner; in fact, both are shown to be less than honest: "I was nearly pure/When I said I loved you/You were semi-sincere/You said I'd bleed for you/We were kind of candid/Now you've gone away/You were almost honest, almost."

"I had a relationship prior to getting married, which was very influential in the writing of this song," he says of its inspiration. "I was unable to be honest with myself, and thus it became impossible to be honest with her."

Part of his willingness to explore internal issues no doubt comes from Mustaine's recent efforts to clean up his life. Three years ago, he quit drinking, something he says has saved his life. "This is the best period in my life. I attribute that 100% to being sober."

As well, he is now married with a second child due in January. "My days of prowling are over. I do my stalking in the studio now."

Also flavoring the album was the group's choice to record it at the Tracking Room in Nashville. "In Los Angeles, there were a lot of people who were hangers-on that would come in to visit the band. We'd have a lot of inebriated people crammed into the same space, which tends to be very annoying," Mustaine says. "We went out to Nashville, and no one came by uninvited or unannounced."

Heading up production of "Cryptic Writings" was session guitarist Dan Huff, a hero of Mustaine's. "There was a time when I had asked him to give me guitar lessons. He said, 'Why don't we just jam?' which I took as a huge blowoff. Now, I realize it was meant as a compliment," he says. "It was all such a surprise punch out of left field. We went into the studio and had the most remarkable atmosphere. I'll tell you, if anything happens to Mutt Lange, [Huff] will be the best producer in America."

Megadeth, with a little help from its friends, meanwhile, intends to continue to nurture its own destiny with the new tools it has locked in place. Mustaine, for one, remains confident that he has the right moves down.

"Megadeth is a very finely tuned athlete," he says. "This is the Super Bowl of rock for us. We studied the game films—and we've scored twice. So it's Megadeth, 14; naysayers, 0."

WAMO's Atkins Weathers A Frequency-Swap Storm

EVER HAD that nightmare in which you tune in to hear your station and it's not there? Imagine all your listeners waking up to alarm clocks set to your morning show and hearing Howard Stern instead?

That nightmare became a reality in April '96 for PD Ron Atkins and the staff of WAMO Pittsburgh when the station exchanged frequencies with modern rock WWDX, licensed to not-so-nearby Beaver Falls, Pa.

Reaction to the frequency swap, which gave owner Sheridan Broadcasting \$14 million, was swift and critical. During the summer of 1996, WAMO, which had historically been a 4-to 6-share player in the market, bottomed out at 2.8 12-plus. But in this summer's book, WAMO and new simulcast partner WSSZ were up 3.1-4.0 12-plus, their best numbers since the change.

"This was a business decision for Sheridan Broadcasting, which I completely respect. It allowed them to raise \$14 million in cash flow for American Urban Radio Networks," Atkins says. But, he admits, "the new signal was weaker in certain areas, specifically downtown. People were telling me they couldn't get it on the stereo in the living room, but they could get it great in the kitchen or maybe in the car."

Frequency swaps have become a common occurrence in the Telecom Act landscape. Recently, KYLD San Francisco flipped with country KSAN, and KMJM St. Louis—coincidentally programmed by Ron's brother Chuck Atkins—has been moved from 107.7 to 104.9. In both those cases, a week's simulcast and marketing campaign preceded the shift, but at WAMO, Atkins says, "we didn't even tell people we were going to change. We just did it. Of course, they started calling, wondering where we were. Then we had to deal with backlash. People were definitely letting us know their displeasure with the radio station. We would be at clubs, at remotes, and listeners would come up to me or my staff and ask, 'Why did you do it?' I felt like they were saying, 'You sold me out.'

"We expected the numbers to drop initially, as they did," Atkins continues. "The owners, Sheridan Broadcasting CEO Ron Davenport, as well as my GM, Alan Lincoln, prepared us. It's like someone telling you there is an earthquake coming. You know what to expect and that it will probably be bad, so that when you fall, you've done the things that needed to be done to get back up as quickly as possible."

"We knew we were going to purchase and then simulcast on another frequency, which ended up being WSSZ 107.1. We started simulcasting earlier this year, and it helped in covering those areas that we lost. That is

when we started to see our numbers increase again, but I also think that the listeners finally realized that WAMO was not going to be the same WAMO they were used to. Since we are the only urban in town, people had to make adjustments," Atkins adds.

The staff had to make adjustments as well. Atkins says, "This past summer, we hit the street. Our GM really motivated us. He would tell us we still have to approach our jobs the same

way as when we had the bigger signal. We went out and worked twice as hard. That contributed to our resurgence."

The station also experienced several major staff changes, losing morning anchor Marc Gunn in January and night host Neke Howse over the summer. Atkins went in-house to fill the positions with part-timers rather than bringing in new, unknown talent. "I will always look in-house first to promote or fill an opening. No one knows your audience

or your city like your staffer," he says.

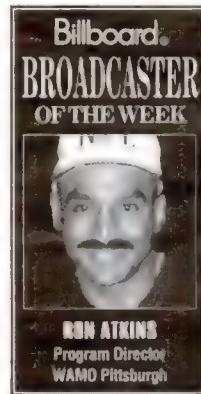
So why didn't Atkins jump ship as well? He has a long programming history, including WBLK Buffalo, N.Y.; KMJM; WOWI Norfolk, Va.; KMJQ Houston; and WYLD-FM New Orleans. With that kind of experience, why stay in a difficult situation? "I was pursued by a few companies after the signal change at WAMO, and you know, human nature makes you think, 'Well, maybe.' But I went back to my boss, and we discussed the situation. I felt it was in my best interest to stay at WAMO."

Musically, Atkins says, the station has stayed consistent but, like much of R&B radio, has evolved with current music. In the summer, he says, "we really showed growth 18-34, primarily because we are playing more hip-hop, although it is dayparted."

Here's a sample hour on WAMO: Mariah Carey, "Honey"; Myron, "We Can Get Down"; Foxy Brown, "Big Bad Mamma"; Boyz II Men, "Vibin'"; Janet Jackson, "Got 'Til It's Gone"; SWV, "Someone"; H-Town, "They Like It Slow"; Tina Moore, "Never Gonna Let You Go"; Mary J. Blige, "Everything"; Sam Salter, "After 12, Before 6"; Dru Hill, "In My Bed"; Jodeci, "Love U 4 Life"; and Montell Jordan, "This Is How We Do It."

Meanwhile, with Chuck Atkins now facing the same potential backlash, "I've told him to stay positive and things will eventually come around—108 has been there over 20 years; it's a tough thing for their listeners. But they will get over it," his brother says. "Unless you own the station or are a majority stockholder, all you can do is your job to the best of your ability. You do not have a final say in the station's overall business direction. All you can control is how you take care of your self and your family."

DANA HALL



RON ATKINS
Program Director
WAMO Pittsburgh

Music Video PROGRAMMING

Network 1 Shutdown Means Demise Of 3 Video Shows

This week's column was prepared by guest columnist Sharon Steinbach.

NETWORK 1 GOES BLACK: The Nov. 12 closing of Woodland Hills, Calif.-based satellite network Network 1, which was also carried over cable and broadcast stations, results in the elimination of three house-produced music video shows (*Billboard Bulletin*, Nov. 17). The shows went out to about 15 million potential households, covering more than 40 markets.

According to former staff producer Christina Montesano, the closure of Network 1 was likely the result of unsuccessful attempts by the network to find a buyer. She says 35 staffers were let go.

The Network 1-produced music video shows "Music On Demand," "New Music Spotlight," and "Country Clips" are now defunct. Montesano, producer of all three programs, says she was personally and professionally "devastated" by the turn of events. "I put a lot of time and energy into these shows; they were like my babies. I had no say-so, and it was a sudden thing. I especially want people to know how much I appreciate the support from the music video community. If I can go to another network, I [will] do so."

"Jazz Alley," a jazz clip show produced in Arvada, Colo., and Portland, Ore.-based rock outlet "Bohemia Afterdark," both carried on Network 1, are also affected by the shutdown.

TALKING COLLEGE: College Television Network (CTN)—which programs music videos and custom news broadcasts provided by CNN to 300 college campuses (1 million viewers per day) via satellite to closed-circuit kiosk screens throughout university public areas—debuts a new ongoing interview feature this month.

CTN's programming director, Nick Schittone, has conceived and created "Reflection On College," a segment during which musicians share their college experiences and, in applicable cases, how their musical careers



Another November CTN highlight is its continuing tie-in to sports-related coverage. In conjunction with the Nov. 10 book-release celebration at New York's All-Star Cafe for "The All Star Feast"—a volume of favorite recipes from notable athletes—CTN captured interviews about contributed recipes from such sports celebrities as boxer Joe Frazier, New York Ranger Adam Graves, New York Knick Charlie Ward, D.C. United soccer player John Harkes, WNBA star Rebecca Lobo, and New York Yankee David Cohen.

This special is slated to air repeatedly close to Thanksgiving during CTN's top-of-the-hour and at-the-half-hour five-minute, CNN-supplied sports segments. Proceeds from book sales (available exclusively through a displayed 800 number for \$19.99) benefit the Special Olympics, the Women's Sports Foundation, and the Buoniconti Fund. The book was published and created by Wendy Diamond, who is responsible for a previously released cookbook titled "Musical Feast."

Visitors to CTN's World Wide Web site (www.collegetelevision.com/) can download a sample of these CNN news and sports segments.

PRODUCTION NOTES

LOS ANGELES
The Refreshments shot a video for "Good Year" with director Gerald Casale for Crash Films.

Also busy in the City of Angels was Ben Folds Five, who made a video with director Kevin Bray for "Brick."

NEW YORK

BO-SHED and directors Dwayne Coles and Jennie Pless filmed a clip for "Come On In," from the "Living Single" soundtrack.

NASHVILLE

Jim Collins called on the directorial skills of Steven Goldmann for his "The Next Step" video.

Director Martin Kahan committed "That's Why I'm Here" by Kenny Chesney to celluloid. Venetia Mayhew produced.

OTHER CITIES

Asleep At The Wheel cruises around various parts of the U.S. in its tour bus in the video for "Boogie Back To Texas." Dan Karlov directed.

Director Gerry Wenner and Dean Miller choose Santa Fe, N.M., as the location for Miller's "Nowhere, USA" video shoot.

The Cragfont Mansion in Castalian Springs, Tenn., was home to Ruby Lovett and director Jeffrey Phillips' music video crew for "Look What Love Can Do."

developed during that time. The feature premieres with Columbia artist Mike Watt. CTN is asking artists of all musical genres to participate.

Schittone says, "The main thing is that this allows artists to express themselves uniquely to our college audience. They can either talk about their experiences playing on college campuses or about a memorable situation while attending college. Many artists formed their bands during their college days. Artists that grew up in different parts of the country will have varying experiences. It becomes timeless, because it's not focusing on a record or single."

These 30-second features will be interspersed with regular music video programming and accompanied by a music videoclip from the interviewed artist.

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FOR WEEK ENDING NOVEMBER 16, 1997

Billboard.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, DC 20008

- 1 Rakim, Guess Who's Back
- 2 Nas, Fury Brown, A Firm Biz
- 3 Usher, Make Me Wanna
- 4 LaToya, Infatuation
- 5 Jay-Z, Sunshine
- 6 TLC, So Good
- 7 Queen Latifah, Men Behind The Music
- 8 LSG, My Body
- 9 Boyz II Men, A Song For Mama
- 10 Salt-N-Pepa, I'll Rude
- 11 Missy "Misdemeanor" Elliott, Suck It 2 Me
- 12 Eric Smith, Kelly Murray & Rebecka, Rapstar's
- 13 Total, What About Us
- 14 Yvette Michelle, D.J. Keep Playin'
- 15 Playa, Don't Stop The Music
- 16 Will Smith, Just Cruisin'
- 17 Erykah Badu, Tyrone
- 18 TLC, Crave
- 19 Sommore, The People, My Love Is The Shit!
- 20 Immature, Give Up The Ghost
- 21 Chico DeBarge, Iggyn' Me
- 22 Boyz II Men, A Song For Mama
- 23 Salt-N-Pepa, I'll Rude
- 24 Missy "Misdemeanor" Elliott, Suck It 2 Me
- 25 Kris Tyler, What A Woman Knows
- 26 Blackwatch, Postmarked Birmingham?
- 27 Sherry Austin, One Solitary Tear
- 28 Sammy Kershaw, Love Of My Life
- 29 Clay Walker, Watch This
- 30 Chey Wright, Shut Up And Drive
- 31 The Lyons, Nights Like These
- 32 Tracy Chapman, Good Or Fashioned Love
- 33 Salt-N-Pepa, I'll Rude
- 34 Sons Of The Desert, Hand Of Fate
- 35 Ty Herndon, I Have To Surrender
- 36 Prairie Oyster, She Won't Be Lonely Long
- 37 Ricchard, Blink Of An Eye
- 38 John Anderson, Small Town
- 39 Lonestar, You Walked In
- 40 Lila McCann, I Wanna Fall In Love
- 41 LeAnn Rimes, You Light Up My Life
- 42 The Tractors, The Last Time
- 43 James T. Horn, Geronimo
- 44 Michael Jackson, Billie Jean
- 45 Michael Jackson, Without You, Whenever
- 46 Jim Collier, The Next Step
- 47 Rayvon Blue, W.D.W.A. Heaven's Gate, Falling
- 48 Chaka Khan, The Kind Of Heart That Breaks
- 49 Big House, Love Ain't Easy
- 50 Ranch, Walker! The Country
- 51 E-40, Showdown

★ NEW ONS ★

- Janet, Together Again
Aaliyah, Journey To The Past
Timbaland & Magoo, Luv Luv Luv
George Clinton, Amn't Nuttin' But A Jam...
Dru Hill, We're Not Making Love No More
Graveyard, Give It Real
Bebe Zahara Ben, Harmony
Lyzette, Young, Say & Blue
Queen Pen, All My Love



CONTINUOUS PROGRAMMING
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Mark Chesnutt, Thank God For Believers
- 2 Three Adkins, The Rest Of Mine
- 3 Michael Peterson, From Here To Eternity
- 4 Bryan White, Love Is The Right Place
- 5 Brooks & Dunn, Honky Tonk Truth
- 6 Tim McGraw, Everywhere
- 7 The Kinleys, Please
- 8 Little Harwood & Garth Brooks, In Another's Eyes
- 9 Shania Twain, Love Gets Me Every Time
- 10 Reba McEntire, What If It's You
- 11 Clint Black, Something That We Do
- 12 Brooks & Dunn, Honky Tonk Truth

1 Indicates Hot Shots

★ NEW ONS ★

- 12 Shania Twain, Don't Be Stupid
- 13 Chey Wright, Just Another Heartache
 - 14 Wymonna, When Love Starts Talkin'
 - 15 Martina McBride, A Broken Wing
 - 16 David Lee Murphy, Just Don't Walk Around
 - 17 Colbie Caillat, William Brinkman, The Gift
 - 18 Vince Gill, You And I
 - 19 Anita Cochran, What I Said
 - 20 Boyz II Men, A Song For Mama
 - 21 Paul Brandt, A Little In Love
 - 22 Dixie Chicks, I Can Love You Better
 - 23 John Michael Montgomery, Angel In My Eyes
 - 24 Neal McCoy, If You Can't Be Good...
25 Kris Tyler, What A Woman Knows
 - 26 Blackwatch, Postmarked Birmingham?
 - 27 Sherry Austin, One Solitary Tear
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- David Kersh, If I Never Stop Loving You
Deana Carter, Did I Shave My Legs For You?
Various Artists, Make A Miracle



CONTINUOUS PROGRAMMING
1515 Broadway, NY, NY 10036

- 1 Chumbawamba, Tubthumping
- 2 Radhead, Karma Police
- 3 Muse, Feel So Good
- 4 Verbe, Better Sweet Symphony
- 5 David Bowie, I'm Afraid Of Americans
- 6 Days Of The New, Touch, Peel And Stand
- 7 Arctic Monkeys, Rock Is Dead
- 8 Cornershop, Brimful Of Asha
- 9 Beck, Deadc�탤
- 10 The Wallflowers, Three Marriages
- 11 Master P, I Miss My Home
- 12 Green Day, Hitchin' A Ride
- 13 LL Cool J, Phenomenon
- 14 Eric Clapton, Kelly Murray & Rapper's R&B
- 15 Mariah Carey, Butterfly
- 16 Bush, Mouth

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- 17 Usher, You Make Me Wanna
- 18 Imari Coppola, Legend Of A Cowgirl
- 19 Marley Manson & Smashing Pumpkins, Long Hard...
- 20 Boyz II Men, A Song For Mama
- 21 Death In Vegas, Dirt
- 22 Everlast, Everything To Everyone
- 23 Oasis, Don't Go Away
- 24 Spice Girls, Spice Up Your Life
- 25 Seal, Kiss From A Rose
- 26 Backstreet Boys, I Want You Back
- 27 Matchbox 20, 3 AM
- 28 Moby, Chick Magnet
- 29 The Offspring, I Choose
- 30 U2, Please
- 31 Allure, All Cried Out
- 32 Robyn, Show Me Love
- 33 Taja Seville, I & I
- 34 Sublime, Don't Come
- 35 Sherry Crow, Home
- 36 Third Eye Blind, How It's Going To Be
- 37 Spice Girls, Spice Up Your Life
- 38 Seal, Kiss From A Rose
- 39 Salt-N-Pepa, U R Ready
- 40 Missy "Misdemeanor" Elliott, Suck It 2 Me
- 41 Goldfinger, This Lonely Place
- 42 Shania Twain, I Will Come To You
- 43 Aphex Twin, Come To Daddy
- 44 Beastie Boys, (You Gotta) Fight For Your
- 45 Vanilla Ice, Ice Ice Baby
- 46 Soundgarden, Black Hole Sun
- 47 Beastie Boys, Sure Shot
- 48 Sublime, Sentence
- 49 The Notorious B.I.G., Mo Money Mo Problems
- 50 Wu-Tang Clan, Triumph

** Indicates MTV Exclusive

★ NEW ONS ★

- Puff Daddy, And The Family, Been Around The World
Will Smith, Gettin' Jiggy Wit It
Erykah Badu, Tyrone
Busta Rhymes, Dangerous
Aqua, Lollipop
Mariah Carey, The Roof
Gravediggaz, Night The Earth Died
LL Cool J, 4,3,2,1
Master P, Screen
Nas Escobar/AZ Nature, Phone Tap
Rage Against The Machine, The Ghost Of Tom Job
Space Monkeys, Sugar Cane

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★ NEW ONS ★

CAMDEN TOWN IS THE PLACE TO BE FOR U.K. UP-AND-COMERS

(Continued from page 1)

tant—get signed. Suede, Pulp, Blur, Elastica, Sleeper, PJ Harvey, and almost every other British rock band of the '90s has had a seminal gig in one of the pubs there that has sent media and A&R executives into overdrive.

The Monarch, the Camden Falcon, the Dublin Castle, and the Laurel Tree are among the pubs that regularly feature bands and can arguably take some of the credit for the rebirth of British rock in the mid-'90s. It was Suede's (known in the U.S. as the London Suede) progress from its gig at the Bull and Gate in nearby Kentish Town to national name that lit the blue touch paper for Britpop's takeoff, blazing a trail into the mainstream for so many other bands to follow.

The notion of Britpop—a media shorthand taking in such bands as Pulp, Blur, Sleeper, and Oasis—caught the nation in a media frenzy between 1993 and 1995. Britpop as a wave has since been and gone, but the "system" that created it actually predicated it and, thankfully, has outlived it. A&R scouts have now come to rely on the circuit as a way of seeing a host of new bands and filtering out the acts that can't cut it.

DOWNTO-EARTH

Camden Town lies about two miles north of the West End of London. It can't boast the glitz, ostentation, and sleazy voyeurism of Soho, the swankiness of such areas as Bayswater, or the multiracial musical mix of Notting Hill.

What it can offer, and has for at least a century, is a rowdy, booze-fueled, down-to-earth night out.



SUGGS

The building of the railways, which terminate at nearby Euston, St. Pancras, and Kings Cross, attracted large numbers of Irish laborers at the end of the last century. Traditions of music and hard

drinking came with them and stayed on in Camden, which still boasts some of the most boisterous pubs in London. The Liberties Bar, halfway up Camden High Street, is one place where Irish music, whether spontaneous or booked, can be heard over a pint of Guinness.

As the lead singer and one of the songwriters of Madness, Suggs cut his teeth in the late '70s at the Dublin Castle, which numbered among the act's first gigs, and the group later took up a weekly spot there. "There wasn't a live music scene as such then, apart from traditional Irish music pubs," he says. "We had to say we were a jazz band to get a gig."

A north Londoner, Suggs has lived in the area for more than 20 years and

now lives in nearby Holloway. He still spends time in Camden, although, like many older people still interested in music, he feels "squeezed out" of some of the music pubs.

As well as writing about such Camden landmarks as Arlington House, Suggs had a top 20 U.K. hit on WEA in 1995 with "Camden Town."

"I wrote that to get the feeling of optimism," explains Suggs. "There's a lot of people complaining that it's got more commercial. There's a feeling that with the pubs changing, the baby's gone out with the bath water, as all the Irish people who used to drink there have nowhere to go now. I wanted to try and say that Camden's for everyone."

Other areas, such as the neighboring borough of Islington, have seen themselves colonized by the middle classes and media types. Camden has its fair share of literati in nearby Primrose

If you were visiting London for the music, you'd come to Camden, just like you'd visit Haight-Ashbury if you were in San Francisco'

Hill, but the area retains its reputation for being a no-frills place with a rich musical past, taking in all eras from jazz and swing to rock'n'roll, punk, and the mod revival in the '70s, the new romantic movement in the early '80s, and its most recent incarnation as the home of postmodern, ironic, '90s alternative "indie" rock that is now part of the mainstream.

"If you were visiting London for the music, you'd come to Camden, just like you'd visit Haight-Ashbury if you were in San Francisco. It has a history," says one A&R executive at an indie label.

Where Islington has been "croissantized," or taken over by aspirational media types who demand French patisseries, Camden has been "studentized" or "touristized," say those who work here, pointing to the overwhelming importance of the flea market at Camden Lock and the unstoppable opening of shoe and boot shops.

MUSIC INDUSTRY HUB

For the music industry, Camden represents a tightly packed network of opportunities. The junk shops, down-and-outs, and scruffy streets are the antidote to the major-label, chrome-

and-glass offices of the majors and their support companies, which are gradually moving further to the west of London. Creation Records, home to Primal Scream, 18-Wheeler, and Oasis, moved to Primrose Hill in the mid-'90s from Hackney in the East End and is now within staggering distance of Camden. Another label is Ultimate, home to Spiritualized, which is based on Royal College Street.

In the daytime, the area is a meeting place for bands, publicists, and journalists.

Parkway, the east-west street that ends at the underground, gives its name to Parkway Records, the label started by public relations company Savage & Best in 1995. Parkway, which signed such acts as Fluffy and Powder, is negotiating a deal that will see its acts released outside the U.K. by a major corporation.

"It's a convenient place to be, surrounded by fantastic venues," says Phil Savidge, who runs Savage & Best



SYMPHONY

with John Best. "Some of the venues are not the most salubrious but have had bands flowing into the area."

Savidge traces the development of Camden's present focus back to the late '80s, when such weekly papers as Kerrang!, Record Mirror, and the now-closed Sounds shared office space at Greater London House, the one-time cigarette factory at Mornington Crescent at the bottom of Camden High Street.

"Bands needed somewhere to be interviewed," explains Savidge. "So they went to the pub down the road."

Pubs such as the Good Mixer, whose traditional clientele would normally include single men from the nearby Arlington House hostel as well as many of Camden's homeless, became the place to see stars, perplexing the landlord and regulars, who had to get used to Japanese and European tourists making a pilgrimage to the dingy Camden watering hole.

"Food Records came out of that," explains Savidge.

Food Records, the EMI-owned alternative label home to Blur, Dubstar, and Shampoo, is nestled just off Camden High Street, the busy north-south axis of Camden, and is now helmed by Andy Ross, a one-time Sounds journalist.

Other public relations and promo companies, such as Revolution, are based here, and the presence of MTV Networks International right on Camden Lock has added to the music-business flavor of Camden.

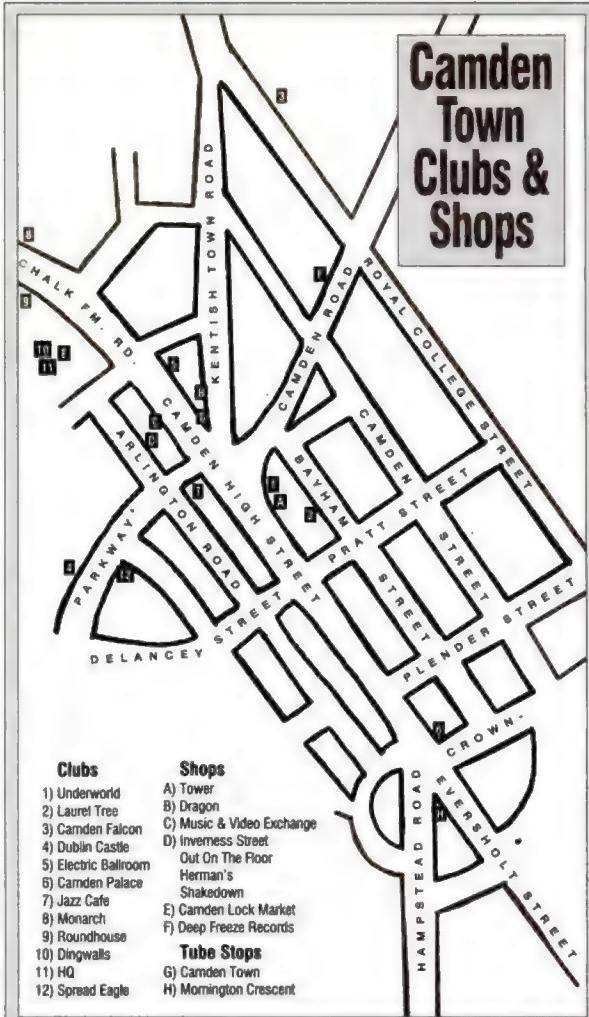
Blue Dog, a label run from the offices of Barfly, the bookers at the Camden Falcon, has a licensing deal with V2.

By nighttime, it is an A&R prowling ground, as execs catch up to 15 bands in a given night by timing the bills at different pubs.

"There are much nicer venues, such as the Orange in west London," says Savidge. "But the A&R people don't necessarily want to go there for one act."

Charlie Zaks, A&R scout and coordinator for the Independents label, spends a lot of time seeing bands in Camden, mainly because her job keeps

Camden Town Clubs & Shops



her close to the capital. "I'm out there most nights," says Zaks. "You can see three gigs in one night, in the time it would take to go to one gig elsewhere in London."

Rick Lennox, A&R manager at Polydor U.K., likes Camden so much that he's bought a house just up the road to be nearer to the action.

"Record companies did not choose Camden; the promoters and the venues have chosen themselves," he says.

A&R execs still do the rounds of the country, says Lennox. "We don't just do Camden. But if a demo comes in from Exeter and they say they're playing the Dublin Castle, then you won't go to Exeter."

RUNGS ON CLUB LADDER

There is a definite hierarchy among the venues in Camden. The entry-level venues are the Monarch, the Laurel Tree, the Dublin Castle and, to a lesser degree, the Camden Falcon, now pitching for more up-market bands.

The scrapping of "pay to play" policies by bookers has played a huge role in getting new bands onto a bill. Now bands at the Dublin Castle and Falcon earn a percentage of the door takings, according to their place on the bill.

Embrace, Symposium, and Placebo are among the breakthrough bands this year that have used Camden's pubs to get signed, managed, or noticed.

Symposium is signed to Mushroom Records' Infectious label, with an album due at the start of next year.

"Throughout 1995, we played every single pub in Camden," explains the band's bassist, Wojtek Godzisz. "Our second-ever gig was in the Monarch, and we got 50-60 of our friends from school and relatives down."

"A lot of bands go out to the suburbs and practice," he adds. "We didn't know about that, so we grew up in front of the Camden scene. We were truly awful, we couldn't help but get better by the end of the year, when our manager decided to make something decent of us."

After a November 1995 gig at the Bull and Gate in Kentish Town, Symposium landed a manager in the shape of Hugh Gadsdon, who in turn got A&R scouts down to a showcase gig at the Monarch. "There were people from Epic, EMI, Go! Beat, Echo, and Sugar there," recalls Godzisz, as well as from Infectious.

Now Symposium fills such venues as Camden's 1,200-capacity Electric Ballroom, says Godzisz, who argues that there is no substitute for national touring. "Every time we have a single, we go round the country and do 200- to 300-capacity venues."

The Dublin Castle is a long, dimly lit pub in Parkway with a music venue. It has a musical history, about which a book could (and probably will) be written. Madness played regularly here, and a Monday-night club, Club Spaniel, put the venue on the map in 1994-95 with a swath of new acts, including

(Continued on next page)



THE LAUREL TREE PUB

CAMDEN TOWN IS THE PLACE TO BE FOR U.K. UP-AND-COMERS

(Continued from preceding page)

the Bluetones, and succeeded in making it a drinking place for Oasis' Noel Gallagher, then living across the road.

Tony Gleed and Jim Mattison run Bugbear, which books acts at the Dublin Castle and Islington's Hope and Anchor.

Filling the bill at the Dublin Castle is never a problem today, says Gleed. "There are too many bands, and many of them are mediocre," he says. "For the most part, it is bands, bands, and bands that are put on," because "singer-songwriters tend to be clichéd. We also book the Hope and Anchor, and, in both places, no one tends to come and see them."

Demos sent to bookers are still the first rung on the ladder: 60% of the bill at the Dublin Castle has come from unsolicited tapes.

The wannabes on the bill in Camden's pubs are always left with no illusions, says Gleed. "It's quite a testing circuit, and there's no money in it for the bands," he says. "If you're good enough, you pay your dues and keep going."

Nick Davies, booker at Barfly, books acts at the Falcon, where three acts a night over seven days a week give rise to the high odds of some new talent to emerge, if only through probability.

"It was viewed as a bit of a dive and was thought of as having had its day," admits Davies, and the venue can still hardly be called swish. Yet as part of the team that booked at the Water Rats in Kings Cross, which gave Oasis its first London date, he is trying to raise the level of acts on the bill at the 250-capacity venue.

Davies still gets upward of 100 demos from unsigned bands and listens to them. "But fewer and fewer of the acts we book are from those demos," he says. "These days, booking agents are putting in more and more signed acts and international debuts."

The booker and its associated Blue Dog label plan to launch a singles club in January, with limited, 1,000-unit pressings of new acts: First up will be east London band Sonar Fariq.

VENUES BEING UPGRADED

Stephen Bass, A&R manager for PolyGram-owned Go! Beat, spends about one night a week in Camden and at such nearby venues as the Water Rats in Kings Cross or the Hope and Anchor. He has noticed a change in the entry-level venues over the last few years. "They've got a lot better in terms of their layout and visibility, their sound systems, and their promotion," he says.

Next step up from these are venues such as Dingwalls or HQ, both at Camden Lock. The Underworld, housed under one of the area's meeting points, the World's End Club, books signed and unsigned acts in a 50/50 mix.

"Camden's still a boiling pot," notes Stuart McCoy, booker at the Underworld, which, with a maximum capacity of 500, has to have at least 120 in the audience to make money. Acts that have already had one gig and had the once-over from McCoy are more likely to get booked. "It's very rare to have completely unsigned acts," he says. "Even the ones who are technically unsigned have had a record out on a small label such as Fierce Panda."

The Jazz Cafe now boasts an eclectic smorgasbord of acts, not all of which fall under the loosest definition of jazz. By the time acts play the likes of the Forum, in nearby Kentish Town, they are likely to fall into the category of the ones that made it.

With the A&R execs using the pubs

Funky Retail Scene Draws Music Lovers

■ BY DOMINIC PRIDE

LONDON—It's a Jekyll and Hyde business selling records in Camden.

During the week, there's a steady stream of browsers and those who shop seriously for work or play. On the weekends, the area is besieged by some 400,000 tourists heading for the market at Camden Lock in search of the trash cool that the area embodies. In among the clothes stores nestle mix-tape and live-bootleg sellers, blasting out their wares among the smell of fast food from every corner of the world.

The dealers who ply their trade here see it as a mixed blessing. Camden Music and Video Exchange, on the top half of the High Street, is one of the longest-standing dealers in the area, buying and selling second-hand CDs and vinyl. "It's twice as busy on a Saturday as it is on a weekday," explains store manager Stuart Campbell. "And on Sundays, it's just mad." Tourists come in looking for rare '80s indie and punk records, says Campbell, "and we get loads of goths from Spain."

The Exchange is now the chief second-hand dealer outside the market stalls after the demise of the wonderfully fetid Rock On, also a permanent

feature by the underground, a victim of overstocking and underselling. Vinyl freaks can take comfort from the fact that it has been replaced by Dragon Records, a dance and house specialist run by Rockitt, owner of Ambient Soho.

Tower Records opened a store opposite the underground in late September, marking a long-overdue debut for mainstream retailers in the area. As part of its opening promotions, it offered the "Food 100" compilation of local label Food's first 100 singles.

Store manager Lorenzo Adani says being in Camden will not necessarily take business away from the smaller stores in the area. "The others don't have the depth of catalog, and the other stores specialize in different things," he says. Adani says the store carries more vinyl than its Piccadilly store in the West End but also caters to CD buyers who pass through the area on the way home by staying open until midnight six days a week. He agrees that "Sunday is mainly for foreign visitors."

The same tourists wander into Rhythm Records, on the High Street by the lock itself, where the throng is thickest.

The likes of Luke Vibert and Cypress Hill come to the store for its

Bass.

Because of the intense interest in bands that play in Camden, it is now possible for acts to be signed and hurried into the mainstream without making the progression to medium-sized venues.

Go! Beat's Bass says that the pub circuit does not necessarily produce a "pack" mentality among A&R scouts. "It's just a practicality. Most of the A&R is still done outside London, and personally I don't think that London bands are all that great." Even before bands get their coveted first gig, they will usually have had some A&R interest. "It's rare to find a band signed straight from one of these venues. A first gig's usually a showcase," says

tuning to artists like Gaye, Michael Jackson, and Earth, Wind & Fire and also records on such labels as Stax and Motown.

But it was after attending several rare groove parties in London, where DJs spun old sides, that Ali started developing a love for soul music. "That's what I really wanted to do, but nobody was doing it," he recalls.

He was a member of several groups, one of which was offered a chance to record a jingle for an MTV special.

His band showcased for several labels and producers, including Teddy Riley, before Ali decided to pursue a solo career. He signed with PolyGram U.K. and, later, Rondor Music, which gave Ali and his writing partner Hector unlimited studio time.

"The deal with Island came after I finished my demo package," Ali remembers. "My manager, Jackie Davidson, who just knows the world, set up a meeting with Hiriam Hicks. He brought me in, and I sang for him a capella in his office."

Impressed, Hicks still wanted to see Ali perform in front of a live audience, so he arranged to have him play the

Island showcase at a convention.

"That's what really brought things home for me as far as the deal goes," Ali remembers. "The performance was nerve-racking, because when I came out there was Patti LaBelle, the Isley Brothers, Brandy, and Eddie Levert in the front row. I worked it out, though."

In August, Ali played a first set at Soul Cafe. He appeared there again Nov. 18 before transporting the show to Los Angeles and performing at Luna Park on the 20th.

VIDEO EXPOSURE

The promotional video for "Love Letters" shipped to BET, the Box, and local outlets Oct. 6. According to Gregg Diggs, music director of BET, his network has been giving the clip two to three plays per week.

"This is one act I didn't have a lot of stats on, but I felt it was a good video and a great song, and I went from the gut," he says. "It fit our daypart programming very well."

On Dec. 1, "Love Letters" will finally ship to R&B radio. Remixes are being discussed for other formats, "because they help, especially with the

events, and seminars held in September, which attracts would-be musicians and producers, as well as the national media. It began life in 1995 as Camden Live, from which Radio 1 broadcast concerts.

One of the highlights of the event is the Camden Crawl, in which ordinary mortals get to experience the life of an A&R scout, plying their way from pub to pub looking at different acts.

In a way, Camden has its own radio station, XFM, which broadcasts from the west end, but through its test transmissions on Restricted Service License broadcast to the Camden area and showcased many of the acts now seeing the light of day.

There's no denying that a vital stream of music is being brought into the mainstream through the hothouse of Camden's live circuit.

The downside of this interest is that Camden has overshadowed other parts of London and other cities and ensured that guitar music was in the ascendant for much of the '90s. "A lot of people say it's a closed shop," says Lennox, "but the promoters are very fair and open-minded. Most bands get a break."

And the kind of music that gets a riotous reception in a pub doesn't always make a good signing, and, as Gleed points out, "if a band is mediocre but has a good following, they will get booked again."

Now, with electronic music such as drum'n'bass moving onto the live circuit, bookers are looking to give some new acts a leg up with nights organized with the help of print media.

"There's a lot of people in bedrooms wanting to be the next Roni Size or LTJ Bukem," says Gleed.

The rock'n'roll history of Camden has most recently been chronicled by journalist Ann Scanlon in her book "Those Tourists Are Money—The Rock'n'Roll Guide To Camden" (Triad, 1997). While books about a scene usually spell their epitaph, there is no sign that Camden's heyday is—or ever will be—over.

As Barfly's Davies concludes, "The whole Britpop scene is no more, but the venues have made it a great place to see music."

SOULFUL U.K. CROONER ALI BOWS ON ISLAND

(Continued from page 9)

All the tunes on "Crucial" are orchestrated with a custom-designed sympathetic sound whose contours and twists remain unexpected even after repeated hearings. "It's music suitable for framing," said one guest at the Soul Cafe showcase.

Hiriam Hicks, president of Island Black Music, sees Ali as more than just another run-of-the-mill hot talent. "To me he's the epitome of soul, and he represents a worldwide expansion for Island Black Music. We're not just limiting ourselves to [stateside places like] New York, Philly, L.A., and Detroit anymore."

Varnell Johnson, VP of operations for Island Black Music, also thinks Ali is all that. "I'm passionate about this act, and I really feel that once people see him in action he's gonna be unstoppable. We're putting together a plan to work him as an artist, not just his record."

Island director of marketing Vanessa Levy says Ali is his own best selling tool. "Early on, we're gonna try and play up the visuals."

Ali (whose last name is Wayne) was born in London, the son of a seamstress and carpenter. He grew up lis-

tening to artists like Gaye, Michael Jackson, and Earth, Wind & Fire and also records on such labels as Stax and Motown.

But it was after attending several rare groove parties in London, where DJs spun old sides, that Ali started developing a love for soul music. "That's what I really wanted to do, but nobody was doing it," he recalls.

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Impressed, Hicks still wanted to see Ali perform in front of a live audience, so he arranged to have him play the

way the market is now," says Levy. A house remix by Hex Hector and Frank Delour is already completed. It shipped to DJs Nov. 19.

"I think the possibilities are high for Ali, and I personally like his single," says Tony Grey, president/CEO of Grey Communications, which consults 12 R&B stations.

The label has not yet begun soliciting retail on the set.

In January, Ali will take part in a tour of regional PolyGram Group Distribution (PGD) branches in New York, Los Angeles, Detroit, Philadelphia, Chicago, Baltimore, Atlanta, and Washington (PGD distributes Island).

In February, Ali will start hitting industry conventions, and by that time consumer print campaigns in urban and mainstream publications will start running, to continue through April.

"We'll also do snipe campaigns and TV and radio advertising," Levy says.

"Because 'Love Letters' might skew a little old, we did a five-track college sampler on vinyl and CD with the more uptempo, dancey cuts to get that younger demo," she adds.

Island, Dru Hill Reach Settlement On Lawsuits

BY CRAIG ROSEN

LOS ANGELES—Island Records and platinum-selling R&B act Dru Hill have settled a series of lawsuits filed over an alleged altercation between Island Black Music president Hiriam Hicks and the co-manager and lawyer for the group. The terms of the settlement were not disclosed, but a source says the group was able to renegotiate a contract it signed prior to stardom.

The lawsuits gained further notoriety earlier this month, when PolyGram Holding Inc. president/COO Eric Kronfeld, while giving a deposition, made race-related remarks about the employment of African-Americans (Billboard Bulletin, Nov. 12).

Following the publicity surrounding Kronfeld's remarks, PolyGram and Kronfeld apologized, and Motown chairman Clarence Avant was appointed to the company's management board (Billboard Bulletin, Nov. 13).

In a statement released jointly by PolyGram; Island; Dru Hill; the group's management company, ATAC Entertainment; and production company University Music Entertainment, the parties said, "During the lawsuits, certain allegations of violence and racism were raised. These allegations were extremely destructive... We all oppose racism and violence."

A separate statement issued by

Dru Hill, ATAC, and University read, "Dru Hill, its management, and University Music have no reason to believe that PolyGram and Island are racist companies. They have created significant opportunities for African-Americans and other people of all races."

In a lawsuit filed against the label by University, the company claimed that Hicks made threats of physical violence against the act, which culminated in an incident in May at an Atlanta nightclub, where Hicks, his bodyguard, and Dru Hill manager Keith Ingram allegedly became involved in an altercation (Billboard, Aug. 9).

In a separate suit filed by Dru Hill against Island, the group sought \$48 million in damages, alleging "coercion and intimidation" by Island employees.

Any ill will between the group and Island has apparently been smoothed over. As Hicks said in a statement, "Island Black Music remains passionately committed to continuing our collaboration with Dru Hill and University, to get back to the constructive relationship we enjoyed in the past, and to achieve even greater collective success."

Dru Hill also issued a statement: "We look forward to working again with Hiriam Hicks and Island Black Music to do what we do best—making great records. The lawsuits were a big distraction. We are glad to put that all behind us."

AUTHORS' BODIES FORGE TEAMWORK ON CANNES PACT

(Continued from page 1)

strong sense of duty, by preparations they had previously made, and by a new series of cooperations unique in European rights history.

The Cannes Accord, officially deemed to have been signed Nov. 13 (Billboard, Nov. 22), was hammered out at a meeting held in conjunction with this year's MIDEM. It states that all EU societies should have reduced their average administration rates from 8.34% of mechanical revenue at the beginning of this year to 6.9% by July. Further, the document says, average rates will fall to 6.2% by the end of next year and to 6% by July 2000. The accord also encompasses greater openness from the societies in their finances and a speeding up of royalty distribution.

However, those concepts are not alien ones, the societies say. "This is only what we should be doing anyway—cutting costs and looking for ways to distribute more money more quickly," says John Hutchinson, chief executive of the U.K.'s Mechanical Copyright Protection Society (MCPS).

MCPS, like many of its sister organizations, had streamlining procedures in place before the Cannes Accord was implemented.

Hans-Herwig Geyer, spokesman for German society GEMA, comments, "Before the Cannes Accord, we had already made efforts in improving systems. The positive step of the Cannes Accord happened during this process."

Echoing Hutchinson's view, Geyer adds, "The Cannes Accord makes us do something which is our job—the administration of rights with efficiency and low costs. We have been used to doing that job for 100 years."

Geyer says the rigorous stipulations of the Cannes Accord have not required GEMA to cut any of its 1,200 staffers, though technological improvements the organization implemented independently 18 months ago resulted in 100 posts being cut.

He states that GEMA is down to the required 6.9% commission level for the second half of this year and has no plans to cut back on staff in the future except when posts are made redundant by new computer systems.

Despite Geyer's portrayal of GEMA as relaxed about the accord's conditions, Hutchinson says the document could hardly have come at a more challenging time.

"With a declining record market in Europe, our revenues are going to be reduced," Hutchinson says. "If we had known how the record market was going to tail off, we might have asked for a little more flexibility in the agreement."

Thorkil Emborg, managing director of the pan-Scandinavian mechanicals body, the Copenhagen-based Nordisk Copyright Bureau (NCB), says another potential pressure on authors' bodies is the currently unresolved dispute with Europe's record companies over mechanical royalty rates.

The music publishers as represented by umbrella organization BIEM and the labels in the International Federation of the Phonographic Industry have no formal agreement in place on mechanical payments. Their previous deal, pegging mechanical royalty rates on continental Europe at 9.306% of published price to dealer, expired at the end of last year and has been extended only by an informal gentlemen's agreement.

No pan-European discussions to produce a new one are scheduled or planned (Billboard, Nov. 1).

In all formal and informal talks on the issue, though, the labels have pressed for a reduction of the current rate and are likely to continue to do so. Emborg notes that such unremitting pressure adds an extra dimension to his and others' attempts to implement the provisions of the Cannes Accord.

However, his defenses have been, he says, NCB's continuing, independent efforts to reduce costs and a new level of international cooperation aimed at eliminating duplication and producing economies of scale.

A common theme across Europe is the identification of the duplication of effort and extra costs inherent in 15 societies all maintaining largely the same database.

NCB is tackling this issue and thereby helping reduce its own commission levels through "the Nordic Project," which will come into effect Jan. 1. NCB is jointly owned by the authors' bodies in the five Nordic countries and the Baltic states of Lithuania and Estonia, and Emborg says the Nordic Project will bring them into closer operating harmony.

In the same way that MCPS (and sister body the Performing Right Society) is allying with Dutch counterpart BUMA/STEMRA (Billboard, May 10), the Nordic bodies are to pool resources and expertise to see where efficiencies can be made and costs cut.

Embrog says the Nordic Project has the same rationale as the Common Information System (CIS) now being developed by international organizations BIEM and CISAC (Billboard, April 19). The CIS project aims to create, in effect, one global database for administering performance royalties.

Embrog sees that this concept need not be confined to the performance sector and comments, "The opportunity to extend use of this scheme is obvious."

NCB is effectively doing that with the Nordic Project. Says Emborg, "The Nordic Project will produce a database common to all the Nordic

countries, and that will greatly help us. This cooperation will help us reduce staff."

Another European alliance may also help bring down overheads. The Bureau of European Licensing (BEL) has, according to Hutchinson, the potential to be a one-stop outlet for all central European licensing.

BEL was formed by GEMA, France's SDRM, and, later, MCPS to administer EMI's central European mechanicals license after GEMA and SDRM jointly bid for the record company's business. BUMA/STEMRA joined BEL in the summer, and Hutchinson argues that the new, four-handed alliance has the capacity to become an effective force.

"BEL will act as a clearinghouse," says Hutchinson, a former banker and ex-head of credit card company Visa in the U.K. "It will be a point of entry and a point of contact. Through BEL, record companies will know who they are contracting with for a central European license, but there will be one front door and one telephone number for all of us."

"BEL should be working by the end of the Cannes Accord. By the end of the current central licensing deals, it should be capable of taking them on; the first one comes up in July 1999."

In addition to such alliances as the Nordic Project and BEL, all authors' bodies in the EU are talking to one another as never before. Hutchinson says he has regular communication with his counterparts to exchange information and advice.

This is a function of the fact that the Cannes Accord requires the average commission rate for Europe to be reduced, meaning that it is in the interest of each society to help each of its counterparts cut costs. For his part, Hutchinson says he wants MCPS' commission to be 4% of mechanical revenue by the end of 2001.

Though the targets set by the Cannes Accord remain challenging, all societies express confidence in meeting the conditions. "Our plan shows it is possible," says Emborg. "If we did not think that, we should not have signed the agreement."



Supa Dupa Platinum. Elektra Records execs presented singer/songwriter Missy "Misdemeanor" Elliott with a Recording Industry Assn. of America-certified platinum plaque for sales of her debut EastWest set, "Supa Dupa Fly." On hand for the event, from left, are Greg Thompson, senior VP of promotion, Elektra; Steve Heldt, senior VP of sales, Elektra; Marty Greenfield, senior VP/CFO, Elektra; Elliott; Gary Casson, executive VP, Elektra; Louise West, Elliott's manager; Michael Pollack, senior VP/general counsel, Elektra; Sylvia Rhone, CEO/chairman, Elektra Entertainment Group; Alan Voss, executive VP/GM, Elektra; Richard Nash, senior VP of urban promotion, Elektra; and Steve Kleinberg, senior VP of marketing, Elektra.



Medal Of Honor. Verve jazz vocalist Betty Carter was presented with the National Medal of the Arts at a White House ceremony held Oct. 6. Carter was one of 11 honorees personally chosen by President Clinton to receive the award, which acknowledges outstanding contributions in arts fields. Shown at the ceremony, from left, are Hillary Rodham Clinton, Carter, and President Clinton.

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Billboard

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

BIG SHOTS: At No. 26 on both Hot 100 Airplay and the Hot 100, Lisa Loeb's "I Do" (Geffen) has earned the Greatest Gainer/Airplay award for four consecutive weeks. If Loeb keeps picking up listener impressions at this rate for one more week, she'll tie the record set by Donna Lewis' "Love You Always Forever" for winning the Greatest Gainer/Airplay award the most times. "I Do" is receiving airplay at 173 monitored stations for 28 million audience impressions. Uncle Sam's "I Don't Ever Want To See You Again" (Stonecreek/Epic) posts a 59% gain at retail and wins the Hot 100's Greatest Gainer/Sales award for a second week because of sale pricing at select accounts. The single scanned 15,000 units to move 47-32 on Hot 100 Singles Sales and 54-41 on the Hot 100.

HONORABLE MENTIONS: Beyond the Greatest Gainer winners, there are a couple of singles deserving mention for their strides on the Hot 100 this issue. Robyn's "Show Me Love" (RCA) jumps 13-7 because of a 45% sales improvement. The single scanned 50,000 units to land at No. 11 on the Hot 100 Singles Sales list. A 42% sales gain sends *Changing Faces'* "All My Days" (Big Beat/Atlantic) 70-54 on the Hot 100 Singles Sales list and 88-69 on the Hot 100. The single scanned 7,000 units.

Although David Bowie's "I'm Afraid Of Americans" (Virgin) is below the top 75 on the Hot 100 Airplay chart, the song did post a 53% improvement in audience impressions that helped the single cruise 81-74 on the Hot 100. Diana King's "L-L-Lies" (Work) moves 96-76 on the Hot 100 because of a 57% gain in audience impressions. "L-L-Lies" has 3.5 million audience impressions from airplay at 42 stations.

FINE PRINT: If you read the fine print of the Hot 100, you'll notice that a 12-inch single of Chumbawumba's "Tubthumping" has been released. The original pressing of 70,000 pieces has already been deleted at retail. In an effort to combat bootleggers and super-serve club DJs, Republic/Universal has serviced 5,000 pieces of 12-inch vinyl to retail. In addition, "Tubthumping" cruises to the top of the Hot 100 Airplay list with nearly 93 million audience impressions. Although the single scanned only 200 units, the airplay gain helps "Tubthumping" regain its bullet and reach No. 6 on the Hot 100.

T IS THE SEASON: Even if it seems that Christmas decorations go up earlier and earlier each year, you can rely upon radio to withhold playing seasonal songs until Thanksgiving. Adam Sandler may have released "The Thanksgiving Song" (Warner Bros.) in 1993, but you can expect the song to resurface on the Hot 100 Airplay chart next issue. No doubt Sandler's "The Chanukah Song" and Trans-Siberian Orchestra's "Christmas Eve—Sarajevo 12/24" (Lava/Atlantic) will be back in a couple of weeks along with a few new seasonal songs like Hanson's "What Christmas Means To Me" (Mercury) and Jewel's "Angel Standing By" (Atlantic).

T HE END: Billboard's 1997 chart year closes with this issue. For an early look at this year's No. 1 artists and songs, watch the eighth annual Billboard Music Awards Dec. 8 on Fox-TV. The complete year-end tallies will appear in Billboard's Dec. 27 issue.

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RIAA: NEW BILL ADDRESSING WIPO 'FALLS SHORT'

(Continued from page 4)

the earlier Coble bill does not provide the same level of detail about ephemeral copying.

The Boucher-Campbell bill also states that the current copyright law's fair-use provisions for scholars and educators should "apply in full force in the digital networked environment" and also states that the copyright law's first-sale provision should allow "electronic transmission of a lawfully acquired digital copy of a work" as long as it is "erased or destroyed" when an electronic transfer is made by the user. However, there is no enforcement language.

The RIAA may find problems with the specific application of these latter two sections.

From statements this fall by Boucher, the new bill was expected also to contain extremely controversial provisions dealing with the

liability of online service providers (OSP), an issue that the online groups have been trying to attach to the WIPO ratification ever since the treaties were negotiated in Geneva, Switzerland, last December. However, the new bill does not address those issues.

However, a spokeswoman in Boucher's office said that "even though the congressman chose not to include the liability issues in the bill, you can go by his earlier remarks that he thinks they are linked to the other [WIPO] copyright issues and should be dealt with at the same time."

RIAA and the other copyright industries are still concerned that a drawn-out debate on OSP liability will slow the passage of WIPO-enabling legislation.

Because of first-session adjournment, the Boucher-Campbell bill has not yet been scheduled for a

hearing in the Intellectual Property Subcommittee; the second session of Congress convenes in late January.

Insiders say that Coble may call for a markup on his earlier bill when Congress reconvenes, forcing members to debate the merits of both bills and offer amendments. Or perhaps the new bill will be placed on the hearing schedule. In either case, the process will slow the possible passage of WIPO-enabling legislation well into the spring of next year.

In related legislative news, the last hours of the first session provided a victory for the recording industry—Senate passage Nov. 13 of the No Electronic Theft Act. The bill, H.R. 2265, criminalizes computer theft of copyrighted works even if the perpetrator does not benefit financially from the theft. It was passed by the House Nov. 4.

Passage will allow the industry to go after unofficial "fan sites" and unauthorized music archives that use music via the Internet without proper clearances. The measure has been sent to the White House to be signed into law within 30 days.

The legislative win comes as RIAA chairman Jay Berman returned to the organization following a stint at the White House this fall, when he spearheaded the president's ill-fated "Fast Track" trade authority bill.

This spring, RIAA announced Berman will step down as chairman by year's end and afterward might stay on with RIAA on a consultancy basis. In July, RIAA announced that then president/COO Hilary Rosen had been promoted to president/CEO.

Industry insiders say Berman is a front-runner for the chairmanship of the International Federation of Phonographic Industry.

Berman says he will assume duties that may include domestic, Capitol Hill lobbying and overseas, trade-related discussions. "Whatever Hilary would like me to do," he says.

WARNER MUSIC GROUP'S NEW 'META-SITE'

(Continued from page 6)

the ear¹ presence."

Consumers encounter a host of artist- and genre-driven entry points at ear¹.

The site's main page includes a rotating display of artist features: For instance, on Nov. 19, such WMG artists as Bjork, Jewel, Matchbox 20, and Lil' Kim were spotlighted. Access by genre is also supplied: The site allows users to browse 13 genre-skewed areas.

A navigation bar affords consumers access to tour itineraries (by artist name or location), new-release information, and a weekly listing of artists' TV appearances.

The site's "Centerstage" area serves as a platform for major Web broadcasts, concerts, chats, and interviews. Events tied to the debut of ear¹ included a live Metallica "Reload" listening party (Nov. 18); a live Phish webcast (Nov. 19); a chat with "2,000 Year Old Man" stars Carl Reiner and Mel Brooks (Nov. 20); and a Cure webcast (Nov. 20). A concert by Jewel is scheduled for Monday (24).

The "Cool Stuff" area on ear¹ compiles audio- and videoclips, photos, a listening post, interviews, games, and contests.

Tobey sees ear¹'s "Insiders

Club"—which Web users can join by filling out a questionnaire about their musical preferences, thus enabling the delivery of customized information—as a crucial part of WMG's direct-marketing strategy.

"One of the things that we saw in our original vision for ear¹ was an opportunity that for the first time we could establish a one-to-one marketing link with our end consumer in a cost-effective way," he says. "That's really never been possible before the advent of the World Wide Web and the Net. What we wanted to do was give consumers information that they wanted to get, without spamming their E-mail boxes full of useless announcements of new music and so forth. What we're asking the consumer to do is to tell us what they want, and, to the degree that we can, we're going to send it to them."

The site also contains music news (including some items on non-WMG artists) from CNN Interactive and a direct link to BDS' Web site, which offers radio playlist information, searchable by format (updated monthly) or region (updated weekly).

Finally, ear¹ visitors can present feedback in an area called "The Rant," which allows users to post on their favorite artists' bulletin boards.

SUB POP/SIRE PACT

(Continued from page 3)

releases are completed, Sub Pop "can get things started on their own, or we can pick it up and work it together."

Among the titles that will be worked jointly by SRG and Sub Pop will be new albums by Sunny Day Real Estate and Sebadoh, which are tentatively due in the summer and fall of 1998, respectively.

With the completion of the deal, Sub Pop joins Sire; Discovery; New York-based Blackbird and k/e records; Austin, Texas-based Watermelon; and L.A.-based Thrive in the SRG group of labels (Billboard, Nov. 22).

Prior to the announcement of the Sub Pop/SRG deal, five of the label's 44 employees were laid off (Billboard Bulletin, Nov. 17), including GM Amy Siedenwurm and national retail marketing executive Bobbi Miller, as well as staffers in the production, accounting, and computer engineer-

ing departments. Poneman calls the layoffs and the SRG announcement "a coincidence of timing . . . With any small business, you have boom times and not-so-boom times—1997 was a not-so-boom time."

Both Poneman and Stein, however, are optimistic about the future. "I look forward to the opportunity of working with Sire Records," Poneman says. "We both are going to have a lot to do in 1998. It's something I just can't wait to sink my teeth into."

Sub Pop is also bringing in two new executives. Stuart Meyer, a manager at Tower Records' Bellevue, Wash., store and a former A&R executive for Sony's 550 label, will join the label as director of national sales in December, while ADA Northwest representative Megan Jesper will become senior product manager at Sub Pop in January.

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BUBBLING UNDER HOT 100®TM SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	2	6	MAN BEHIND THE MUSIC	QUEEN FEAT. TEDDY RILEY (M.A.N./INTERSCOPE)
2	11	3	DON'T STOP	NO AUTHORITY (MLJ/WORK)
3	13	2	SHOWDOWN	E-A-SI FEAT. MONTELL JORDAN (RELATIVITY)
4	4	2	COME ON EILEEN	SAVE FERRIS (STARPOOL/EPIC)
5	10	2	UP & DOWN	BILLY LAWRENCE (EASTWEST/EEGI)
6	—	1	DON'T BE STUPID (YOU KNOW I LOVE YOU)	SHANIA TWAIN (MERCURY)
7	8	6	RISE	VERONICA (H.O.L.A./ISLAND)
8	9	4	DID I SHAVE MY LEGS FOR THIS?	DEANA CARTER (CAPITOL NASHVILLE)
9	6	5	WHAT IF I DO	MINDY McCREADY (BNA/RCA)
10	3	4	WHAT I NEED	CRAIG MACK (STREET LIFE/ALL AMERICAN)
11	7	7	NEVER WANNA LET YOU GO	ABSOLUTE (DEF JAM/MERCURY)
12	14	2	I'M SO HAPPY I CAN'T STOP CRYING	TOBY KEITH WITH STING (MERCURY)
13	19	3	INFATUATION	LAURINA (TAB YUM/EPIC)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 334 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	ON WEEKS	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	2	11	TURTHUMPING	CHARLES WATSON (REPUB/EMI/ATLANTIC)
2	1	22	FLY	SUGAR RAY (LAVA/ATLANTIC)
3	5	19	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
4	1	18	HOW DO I LIVE	LEANN RIMES (CUEB)
5	4	19	FOOLISH GAMES	JEWEL (ATLANTIC)
6	7	14	YOU MAKE ME WANNA...	USER (LAFAE/ARISTA)
7	6	26	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
8	9	18	I DON'T WANT TO WAIT	PAULA A. COLE (MAGE/WARNER BROS.)
9	8	35	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/VEG)
10	11	14	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRATE)
11	10	28	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (LIVE)
12	14	30	IF YOU COULD ONLY SEE	POLYDOR/AMERICA
13	12	29	ALL FOR YOU	SISTER HALEY (UNIVERSAL)
14	13	13	4 SEASONS OF LONELINESS	BOYZ II MEN (MUTU/WE)
15	15	10	SHOW ME LOVE	ROBYN (RCA)
16	16	28	MY MONEY MO PROBLEMS	THE JET (ADAPTIVE/EMI/ATLANTIC)
17	20	8	MY LOVE IS THE SHROOM	SOMETHING FOR THE PEOPLE FEAT. TINA (ANNA/MARINER/AMERICA)
18	22	13	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/AMERICA)
19	17	22	BUILDING A MYSTERY	SARAH MARINA/IAN (ARISTA)
20	25	5	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (LIVE)
21	21	15	CRIMINAL	FINA APPLE (CLEAN SLATE/WORK)
22	28	6	MATCHBOX 20	LAVA/ATLANTIC
23	18	9	BUTTERFLY	MARIAH CAREY (COLUMBIA)
24	23	14	TAKES A LITTLE TIME	ALLY GRANT (ADM)
25	19	32	NOW BIZARRE	OMC (HIGH/MERCURY)
26	31	4	I DO	LISA LOEB (GEFFEN)
27	24	11	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
28	34	5	TOGETHER AGAIN	JANET (VIRGIN)
29	26	27	I'LL BE MISSING YOU	PUTI DAH & 19TH FEAT. 112 (EMI BOYD/ATLANTIC)
30	33	18	LOVE YOU DOWN	ISO (SO DEF/COLUMBIA)
31	27	48	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)
32	30	51	BARELY BREATHING	DUNCAN SHERK (ATLANTIC)
33	49	10	FEEL SO GOOD	MASE (BAD/BAD ARISTA)
34	55	3	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
35	29	21	2 BECOME 1	SPICE GIRLS (VIRGIN)
36	35	40	THE FRESHMEN	THE VERVE PIPE (RCA)
37	37	16	HONEY	MARIAH CAREY (COLUMBIA)

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT 100 A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 20 **BECOME 1** (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
- 8 **4 SEASONS OF LONELINESS** (EMI April, ASCAP/Flyte Tyme, ASCAP) HL
- 83 **AFTER 12, BEFORE 6** (Gemma Some How Sweet, ASCAP/Tubulars, ASCAP/Mt Co South, ASCAP/Tickle Box, ASCAP/EZ/2, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
- 9 **CHEER INT'L** (Cancers-BMG, BMU/Mokumbi, BMU/Zomba, ASCAP) HL
- 22 **ALL FOR YOU** (MCA Corp. Of America, BMU/Cherry, BMU/Crooked Churney, Inc., BMU) HL
- 60 **ALL OF THE DAYS (FROM SPACE JAM)** (Zomba, BMU/Kelly, BMU) HL
- 100 **ALRIGHT** (EMI All Calligra, BMU/EMI Blackwood, BMU/Seventh House, BMU) HL
- 70 **AROUND THE WORLD** (Zomba, ASCAP) WBM
- 57 **AT THE BEGINNING (FROM ANASTASIA)** (TCF, ASCAP) WBM
- 75 **AVENUES (FROM MONEY TALKS)** (Intersong, ASCAP/Warner/Chappell, ASCAP) WBM
- 78 **BEST YOU KNOW** (Liz Mob, BMU/Rammt, BMU/Warner-Tamerlane, BMU/Kathy Best, ASCAP) WBM
- 52 **BACKYARD BOOGIE** (WB, ASCAP/Real Art Ruff, ASCAP) WBM
- 85 **BANDIE GIRL** (MCA/ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner/Chappell, ASCAP/Warner Chapel Denmark, ASCAP) HL/WBM
- 62 **BARELY BREATHING** (Duncan Sheik, BMU/Happ Dog, BMU/Careers-BMG, BMU) HL
- 37 **BREAKING ALL THE RULES** (Shark Media, BMU/Warner-International, BMU/Humorous, ASCAP) WBM
- 89 **BREAKIN' (FROM THE 12TH)** (BMU/EMI Blackwood, ASCAP) WBM
- 23 **BUILDING A MYSTERY** (Conv/ATV Songs, BMU/Idey, BMU/Studie Nomade, SOCAN) HL
- 17 **BUTTA LOVE** (Honey Jars And Drapers, ASCAP/LJ, ASCAP/Yah, ASCAP/Dot What I Getta, ASCAP/WB, ASCAP/EMI April, ASCAP) WBM
- 56 **COCO JAMBOO** (Hanssens Musikverlag, GEWA/Warner Tamerlane, BMU) WBM
- 21 **CRIMINAL** (FHW, ASCAP)
- 49 **DU KEEP PLAIN (GET YOUR MUSIC DLT)** (P-Blast, ASCAP/Zomba, ASCAP/MCA) HL/WBM
- 66 **DOWN GO (Eden)** (BMU/EMI Blackwood, BMU/Tamerlane, BMU) WBM
- 84 **DON'T SAY I LOVE YOU** (Suzi Yeh, ASCAP/Yah, ASCAP/LJ, ASCAP) WBM
- 9 **DON'T FEEL SO GOOD (FROM MONEY TALKS)** (Heavy Robson, BMU/BMG, ASCAP/Cherone, ASCAP/McA) HL
- 79 **DON'T LIKE THIS (Miles' Life)** (MCA) HL
- 86 **ELLEN (FROM THE 12TH)** (P-Blast/Patrick, ASCAP/American Sun Trade, ASCAP/EMI April, ASCAP) HL
- 33 **DON'T STOP THE MUSIC** (Vergne Beach, ASCAP/Blazebones, ASCAP/Herbolzics, ASCAP/Cavalcines, ASCAP) WBM
- 89 **DOWN FOR YOURS** (Marco Cardenes, ASCAP)
- 43 **DON'T YOU KNOW (WHAT IT TAKES)** (Heavy Robson, BMU/BMG, ASCAP/Cherone, ASCAP/McA) HL
- 79 **DON'T YOU LIKE THIS (Miles' Life)** (MCA) HL
- 86 **EVERLONG** (Foo Fighters (Roswell/Capitol))
- 53 **SUMMERTIME** (The Sundays (Digi/Geffen))
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Billboard NOVEMBER 29, 1997 **HOT 100 SINGLES**

NOVEMBER 29, 1997

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

Soundscape

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PAGE
				PRODUCER (SONGWRITER)	LABEL & NUMBER/PROMOTION LABEL	
49	45	47	40	RETURN OF THE MACK ▲ M.MORRISON, S.CHILL, M.MORRISON	◆ MARK MORRISON G.D.T. X ATLANTIC 54668	2
50	42	40	20	UP JUMPS DA BOOGIE ● TIMBALAND/T.MOSLEY B.MARCLIFF, M.ELLIOTT, R.TEMPERTON	◆ MAGOO AND TIMBALAND (C) ID: BLACKGROUND 9801/BATLANTIC	12
(51)	51	51	3	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (A.CRISS K.GIST, V.BROWN)	◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	51
52	44	42	14	BACKYARD BOOGIE BOBBIE-J ROLISON	◆ MACK 10 (C) (D) (T) PRIORITY 53282	37
53	47	44	11	TOO GONE, TOO LONG DESTER D.WARRIOR	◆ EN VOGUE (C) ID: EASTWEST 6475/GIEG	33
54	50	51	9	VALENTINE ● MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN D.SHAW, J.BRICKMAN, J.AUGEL	◆ MR. PRESIDENT C.D.V.RCA 64963	50
55	53	46	9	LAST NIGHT'S LETTER T.LESTER, K.HALEY G-STEWART, L.LESTER	◆ K-CL & JOJO (C) ID: M.I.T. X RCA 55280	46
56	52	52	18	COCO JAMBOO K.MATTHEWS, R.GRAFFREY, K.MATTHESEN, D.RENNALS, R.MASTERS	◆ MR. PRESIDENT (C) ID: (IV) WARNER BROS 17331	21
(57)	57	67	11	AT THE BEGINNING (FROM "ANASTASIA") T.HORN/L.AHRENS, S.LAHERNT	◆ DONNA LEWIS & RICHARD MARX (C) ID: ATLANTIC 84037	57
58	55	61	20	I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING") A.MARVEL, B.BACHARACH H.David	◆ DIANA KING (C) (D) (T) XI WORK 8596	38
(59)	59	69	6	YOU'RE NOT ALONE R.TAYLOR FIRTH T.KELLETT (T.KELLETT) R.TAYLOR F.RTH	◆ OLIVE (C) ID: (T) XI WORK 64999	59
60	56	57	12	YOU LIGHT UP MY LIFE ● W.GRAMES, J HOWARD M.CURE, J.BROOKS	◆ LEANN RIMES (C) ID: (IV) CLUE 10227	34
(61)	61	65	5	SO GOOD DAV'NA DAV'NA LEWIS	◆ DAVINA (C) ID: (T) LOUD 6537/RCA	61
(62)	63	65	5	I'M NOT A PLAYER MINNESOTA/C.HIUS M.RICHARDSON, K.GAMBLE, L.HUFF	◆ BIG PUNISHER (C) ID: (T) LOUD 6491/RCA	62
63	62	63	15	HAVE A LITTLE MERCY J.JAN T.LEWIS, J.HARRIS, J.T.LEWIS	◆ 4.0 (C) ID: SAVVY PERSPECTIVE 58.582	46
(64)	NEW ▶	1	1	NO, NO, NO W.EAN Y.HERBERT R.FUSARI-W.HERBERT, R.FUSARI M.BROWN C.GA.NESI	◆ DESTINY'S CHILD (C) ID: (IV) X COLUMBIA 8818	54
65	58	55	5	PHENOMENON S.MARSHALL, A.LAURENT, J.T.SMITH S.COMBS R.LAWRENCE S.MCKENNEY W.WHERS	◆ LL COOL J (T) DEF JAM 56608, *MERCURY	55
66	66	68	10	DON'T GO BRENNER/SARAFI Q SARAFI M APPLEGATE	◆ LE CLICK FEATURING KAYO (C) D: IT LOGIC 6497/RCA	62
67	60	56	17	NEVER MAKE A PROMISE ● D.SIMMONS J.Z.MMONS	◆ DRU HILL (C) ID: T ISLAND 5/2028	7
68	65	61	10	LOVE IS ALIVE LCD (G.WRIGHT)	◆ 3RD PARTY (C) ID: (T) 00 OVR 582348 A&M	61
(69)	88	88	4	ALL OF MY DAYS (FROM "SPACE JAM") R.KELLY (R.KELLY)	◆ CHANGING FACES (FEAT. JAY-Z) (C) ID: (IV) BIG BEAT 98000/ATLANTIC	69
70	71	72	14	AROUND THE WORLD T.BANGS N.H. DE HOMEM-CHRISTO (T.BANGALTER G. DE HOMEM-CHRISTO)	◆ DAFT PUNK (C) ID: TI SONA 386.516 RGM	61
(71)	76	82	4	KISS THE RAIN D.CHILD B MYERS T.BAZILIAN D.CHILD	◆ BILLIE MYERS (C) ID: UNIVERSAL 56140	71
72	67	71	9	PLEASE R.ZAVITSON T.HASELDEN P.GREENE (T.HASELDEN)	◆ THE KINLEYS (C) ID: EPIC 8696	67
73	70	64	11	ON MY OWN PEACH N.BIN P.GABRIEL, P.STATHAM L.LAMB	◆ PEACH UNION (C) (D) (IV) X-MUTE 58624/Epic	39
(74)	81	—	2	I'M AFRAID OF AMERICANS D.BOWIE (D.BOWIE B.END)	◆ DAVID BOWIE (T) ID: VIRGIN 38618	74
75	68	58	11	AVENUES (FROM "MONEY TALKS") PRAKASH J. GRANT	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (C) ID: T X ARISTA 13411	35
76	74	76	7	THE REST OF MINE S.HENDRICKS T.ADKINS K.BEARDI	◆ TRACE ADKINS (C) ID: (IV) CAPITOL/NASHVILLE 74690	70
(77)	96	—	2	L-L-LIES A.MARVEL-D.KING & MARVEL A.ROMAN	◆ DIANA KING (C) ID: WORK 86949	77
(78)	78	85	4	BABY YOU KNOW J.LITTLE (H) LITTLE BOB (H) SWEAT E.NICHOLAS	◆ THE O'JAYS (C) ID: GLOBAL SOUL 3427/B/WORLD	78
79	64	70	18	DO YOU LIKE THIS G.BAILERIA, V.MERRITT J.WOODS V.MERRITT	◆ ROME (C) ID: (V) GRAND JURY 6487/RCA	31
80	73	73	20	GOTHAM CITY (FROM "BATMAN & ROBIN") ● R.KELLY (R.KELLY)	◆ R. KELLY (C) ID: (IV) X JIVE 24273	9
81	■	89	7	ONE MORE NIGHT THE BERMAN BROTHERS KAMA A.CREMERS F.BERMAN, CH.BERMAN	◆ AMBER T.V. X, TOMMY BOY 7867	81
82	79	81	15	FREE SPRINGSTEEN J.CIAFONE (U) NATE L.SPRINGSTEEN J.CIAFONE	◆ ULTRA NATE (C) ID: (T) X STRICTLY RHYTHM 12512	75
83	75	74	15	AFTER 12, BEFORE 6 TR. S.Y. HAH (C) A STEWART S.K.HALL TAB P.L STEWART S.SALTER	◆ SAM SALTER (C) ID: (T) X LAFACE 24/25 X ARISTA	51
84	77	78	14	DON'T SAY JON JOHN N.MELSON (R) ROBINSON M.NELSON D.SPENCER	◆ JON B. (C) ID: (T) X YAH YUM 78614.510 MUSIC	68
85	86	86	19	TO THE MOON AND BACK C.FISHER (D) HAYES D.JONES	◆ SAVAGE GARDEN (C) ID: (T) (V) X COLUMBIA 78576	37
86	72	59	8	ELECTRIC BARBARELLA TV MANIA V.RHINE GUSCULLO S. LE BON	◆ DURAN DURAN (C) ID: (IV) X CAPITOL 586347	52
(87)	89	—	2	IN HARM'S WAY R.LAWRENCE B.WINANS R.LAWRENCE M.BELL BYARS	◆ BEBE WINANS (C) ID: ATLANTIC 84035	87
88	82	93	3	DON'T STOP THE MUSIC TANGA, ANG T.MOSLEY B.HUSH GARRETT J.PEACOCK S. STEWART	◆ PLAYA (C) ID: DEF.JAM 571680/MERCURY	82
89	69	75	19	SOMEONE ● J.B.C., M.S. WALKER, GRAHAM H.PIERRE, PRICE, WALLACE, MARTIN SHAW	◆ SWV (FEATURING PUFF DADDY) (C) ID: (T) 17, RCA 64976	19
90	90	91	7	YOU'RE THE INSPIRATION THE PLATELETTERS, J.CETERA, D.CESTER	◆ PETER CETERA FEATURING AZ YET (C) ID: (IV) X WORK 86949	77
91	87	87	8	SPIN SPIN SUGAR LINE OF FLIGHT ABIGAIL HOWE CORNER PICKERING	◆ SNEAKER PIMP (C) ID: (T) (V) CLEAN UP 18370/MERCURY	87
(92)	92	—	2	BRIAN WILSON G.MACK (L)OP IS PAGE	◆ BARENAKED LADIES (C) ID: (IV) REPRISE 17290	92
(93)	93	—	2	YOU WALKED IN C.C. WILLETT R.J. LANGE B. ADAMS	◆ LONESTAR (C) ID: BNA 1424 BNA	93
94	95	84	3	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) FULL FORCE (FULL FORCE L.GEORGE III)	◆ YVETTE MICHELE (C) ID: (T) LOUD 64928/RCA	84
95	83	77	13	BARBIE GIRL J.M.DELGADO S.RASTED, C.NORREEN S.RASTED, C.NORREEN R.DIFL.NYSTROM	◆ AQUA (C) ID: (IV) X RCA 55392	7
(96)	NEW ▶	1	1	GET IT WET THE LITTLE SIMPLY TRANSFER (T.W. STA. MS. KANE)	◆ TWISTA (C) ID: (T) CREATOR'S X-BAT 6801/BATLANTIC	96
97	■	96	3	KISS YOU ALL OVER FMP (M.CHRAPIN, V.CHININ)	◆ NO MERCY (C) ID: (IV) X ARISTA 13429	NO
98	97	98	17	DOWN FOR YOURS M.C. MOVI, V.X. MARDENAS, M.MARIN, SALAS, A.ELTRADA	◆ NASTYBOY KLICK FEATURING ROGER TROUTMAN (C) ID: (T) X NASTYBOY G-SUPER 14/MERCURY	95
99	85	83	19	I CAN LOVE YOU R.JERKINS, M.ELIAS B. BONG, D.ESOSTA, R.ERIKSON, J.JONES C.BMULY N.MAH, K.LUHM	◆ MARY J. BLIGE (C) ID: (IV) X MARY J. BLIGE	28
100	100	94	8	ALRIGHT M.AZAGUA, J.MARIS, V.GRAY SMITH	◆ JAMIROQUAI (C) ID: (IV) X CAPITOL 58634	78

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ♦Videoclip availability. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. Catalog number is for cassette single. *asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (T) Cassette maxi-single unavailable. (V) Vinyl single available. (W) Vinyl single unavailable. (X) CD maxi-single available. (Y) CD maxi-single unavailable. (Z) CD single available. (M) Cassette single availability. (I) Vinyl single availability. (R) R&B chart. (P) Pop chart. (S) SoundScan Inc.

Billboard

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1997

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MIDEM & MUSIC LICENSING

Issue Date: January 24 '98 Ad Close: December 23

CONTACT: Christine Chinetti - 44-171-323-6686



ATLANTIC 50TH ANNIVERSARY

Issue Date: January 17 '98 Ad Close: December 18

CONTACT: Pat Rod Jennings - 212-536-5136



YEAR IN VIDEO

Issue Date: January 10 '98 Ad Close: December 9

CONTACT: Judy Yzquierdo - 213-525-2304



CANADA

Issue Date: January 10 '98 Ad Close: December 9

CONTACT: Adam Waldman - 212-536-5172



YEAR IN MUSIC

Issue Date: December 27 Ad Close: December 2

CONTACT: Pat Rod Jennings - 212-536-5136



SOUND OF THE CITIES: SAN FRANCISCO

Issue Date: December 20 Ad Close: November 24

CONTACT: Jill Carrigan - 213-525-2302



TONY BENNETT TRIBUTE

Issue Date: December 20 Ad Close: November 24

CONTACT: Pat Rod Jennings - 212-536-5136

THE Billboard. 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 29, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
1	NEW ▶	1		BARBRA STREISAND	COLUMBIA 66181 (10.98 EQ/17.98) 1 week at No. 1	HIGHER GROUND 1
2	2	—	2	SHANIA TWAIN	MERCURY 536003 (10.98 EQ/17.98)	COME ON OVER 2
3	NEW ▶	1		MYSTIKAL	NO LIMIT 41620/JIVE (10.98/16.98) ■	UNPREDICTABLE 3
4	NEW ▶	1		LSG EASTWEST	62125/EGG (10.98/16.98)	LEVERT.SWEAT.GILL 4
5	1	1	3	MASE	BAD BOY 73017/ARISTA (10.98/16.98)	HARLEM WORLD 1
6	5	2	10	LEANN RIMES ▲	LAVA 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS 1
7	6	8	8	CHUMBAWAMBA ▲	REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER 6
8	8	—	2	SPICE GIRLS	VIRGIN 45111 (11.98/17.98)	SPICEWORLD 8
9	7	4	9	MARIAH CAREY ▲	COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY 1
10	11	15	37	MATCHBOX 20 ▲	LAVA/ATLANTIC 92721/AG (10.98/15.98) ■	YOURSELF OR SOMEONE LIKE YOU 5
11	10	7	10	AQUA ▲	MCA 11705 (10.98/16.98)	AQUARIUM 7
12	9	6	13	FLEETWOOD MAC ▲	REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE 1
13	NEW ▶	1		OZZY OSBOURNE	EPIC 67960 (10.98 EQ/17.98)	THE OZZMAN COMETH 13
14	4	—	2	RAKIM	UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER 4
15	13	10	8	BOYZ II MEN ▲	MOTOWN 530819* (11.98/17.98)	EVOLUTION 1
16	16	14	92	JEWEL ▲	ATLANTIC 82700/AG (10.98/15.98) ■	PIECES OF YOU 4
17	12	13	17	PUFF DADDY & THE FAMILY ▲	BAD BOY 73012/ARISTA (10.98/17.98)	NO WAY OUT 1
18	3	—	2	JAY-Z ROC-A-FELLA/DEF JAM	536392/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1 3
19	18	16	41	SPICE GIRLS ▲	VIRGIN 42174* (10.98/16.98)	SPICE 1
20	14	9	9	SOUNDTRACK ▲	LAFAZ 26041/ARISTA (10.98/16.98)	SOUL FOOD 4
21	26	26	28	HANSON ▲	MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE 2
22	22	20	18	SMASH MOUTH ▲	INTERSCOPE 90142 (8.98/12.98) ■	FUSH YU MANG 20
23	19	11	6	JANET ▲	VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE 1
24	15	12	12	MASTER P ▲	NO LIMIT 50559/PRIORITY (10.98/16.98)	Ghetto D 1
25	25	23	9	Brooks & Dunn ▲	ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION 4
26	23	19	12	TRISHA YEARWOOD ▲	MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS 4
27	30	35	14	BACKSTREET BOYS ▲	JIVE 41589 (10.98/16.98)	BACKSTREET BOYS 15
28	17	5	4	NAS ESCOBAR, FOXY BROWN, AND NATURE	ATMOSFERA 10000/AG (10.98/16.98)	THE FIRM — THE ALBUM 1
29	27	25	9	USHER ▲	LAFAZ 26043/ARISTA (10.98/16.98)	MY WAY 15
30	20	3	3	DAVE MATTHEWS BAND	BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95 3
31	24	18	7	THE ROLLING STONES ▲	VIRGIN 44712* (11.98/17.98)	BRIDGES TO BABYLON 3
32	31	30	20	SOUNDTRACK ▲	COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK — THE ALBUM 1
33	33	31	21	SUGAR RAY ▲	AV/A/ATLANTIC 83006/AG (10.98/15.98)	FLOORED 12
34	NEW ▶	1		LUNIZ	NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK 34
35	NEW ▶	1		TIMBALAND AND MAGOO	BLACKGROUND/ATLANTIC 92772*AG	WELCOME TO OUR WORLD 35
36	NEW ▶	1		BUSH	TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED 36
37	28	22	9	BUSTA RHymes ▲	ELEKTRA 62064/EGG (10.98/16.98)	WHEN DISASTER STRIKES... 3
38	39	—	2	YANNI	VIRGIN 44981 (11.98/17.98)	TRIBUTE 38
39	44	—	2	MICHAEL BOLTON	COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS 39
40	36	33	10	VARIOUS ARTISTS	TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3 23
41	29	21	5	LL COOL J ▲	DEF JAM 539184*/MERCURY (11.98 EQ/17.98)	PHENOMENON 7
42	NEW ▶	1		ENYA	REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA 42
43	21	—	2	JANE'S ADDICTION	WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE 21
44	37	37	24	TIM McGRAW ▲	CURB 77886 (10.98/16.98)	EVERYWHERE 2
45	35	36	18	SARAH McLACHLAN ▲	ARISTA 18970 (10.98/16.98)	SURFACING 2
46	34	34	62	FIONA APPLE ▲	CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) ■	TIDAL 15
47	32	24	6	SOUNDTRACK ▲	DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK 2
48	NEW ▶	1		MARK & BRIAN	OGILIO 86957/NAVARRÉ (15.98 CD)	YOU HAD TO BE THERE! 48
49	38	51	3	VARIOUS ARTISTS	ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998 38
50	41	39	20	PRODIGY ▲	XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND 1
51	51	56	72	THE WALLFLOWERS ▲	INTERSCOPE 90055 (10.98/16.98) ■	BRINGING DOWN THE HORSE 4
52	81	—	2	VARIOUS ARTISTS	SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS 52
53	NEW ▶	1		HARRY CONNICK, JR.	COLUMBIA 66787 (10.98 EQ/17.98)	TO SEE YOU 53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
54	42	40	5	GREEN DAY	REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD. 10
55	43	44	68	SUBLIME ▲	GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME 13
56	89	141	3	MANNHEIM STEAMROLLER	AMERICAN GRAMOPHONE 1997 (10.98/14.98)	CHRISTMAS LIVE 56
57	52	61	71	LEANN RIMES ▲	CURB 77821 (10.98/15.98)	BLUE 3
58	53	54	30	GEORGE STRAIT ▲	MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME 1
59	54	60	12	DAYS OF THE NEW	OUTPOST 30004/GEFFEN (8.98/12.98) ■	DAYS OF THE NEW 54
60	46	45	5	JOHN MICHAEL MONTGOMERY	ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS 33
61	62	71	9	JARS OF CLAY	ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID 8
62	50	43	12	OASIS ▲	EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW 2
63	60	68	32	THIRD EYE BLIND	ELEKTRA 62012/EGG (10.98/16.98) ■	THIRD EYE BLIND 38
64	NEW ▶	1		MC EIHT	EPIC STREET 68041/EPIC (10.98 EQ/16.98)	LAST MAN STANDING 64
65	48	52	25	GOD'S PROPERTY	FROM KIRK FRANKLIN'S NU NATION ▲	GOD'S PROPERTY 3
66	68	59	18	CELINE DION ▲	550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU 1
67	106	88	13	BILLY JOEL	COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III 9
68	45	32	1	THE CURE	FICTION/ELEKTRA 62117/EGG (10.98/16.98)	GALORE: THE SINGLES 1987-1997 32
69	123	164	4	VARIOUS ARTISTS	ADM 540764 (11.98/17.98)	★ ★ ★ PACESETTER ★ ★ ★
70	47	46	16	BONE THUGS-N-HARMONY	RUTHLESS 6340*/RELATIVITY (19.98/23.98)	A VERY SPECIAL CHRISTMAS 3 69
71	73	66	10	AMY GRANT	ADM 540760 (10.98/16.98)	THE ART OF WAR 1
72	96	95	31	SAVAGE GARDEN	COLUMBIA 67954 (10.98 EQ/16.98)	BEHIND THE EYES 8
73	90	91	3	SOUNDTRACK	TV/T 820/TYT 37514 (10.98/16.98)	SAVAGE GARDEN 25
74	67	47	8	ELTON JOHN	ROCKET 536266/M&M 11160 (10.98/17.98)	MORTAL KOMBAT: ANNihilation 73
75	103	130	5	JIM BRICKMAN	WINDHAM HILL 11242 (10.98/16.98)	THE BIG PICTURE 9
76	72	70	62	DEANA CARTER ▲	CAPITOL/NASHVILLE 37514 (10.98/15.98) ■	DID I SHAVE MY LEGS FOR THIS? 10
77	76	62	29	VARIOUS ARTISTS ▲	EPIC 42186 (10.98/16.98)	PURE MOODS 10
78	55	42	4	SALT-N-PEPA	RED ANT/LONDON 828959/ISLAND (10.98/17.98)	BRAND NEW 37
79	NEW ▶	1		NOFX	EPITAPH 86518* (10.98/16.98)	SO LONG...AND THANKS FOR ALL THE SHOES 79
80	58	41	7	BOB DYLAN	COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND 10
81	93	89	53	SOUNDTRACK ▲	WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM 2
82	65	55	44	JAMIROQUAI ▲	WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING 24
83	91	81	7	THE VERVE	VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS 63
84	87	115	4	SOUNDTRACK	CAPITOL 55631 (10.98/16.98)	BOOGIE NIGHTS 84
85	57	50	4	TRACE ADKINS	CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME 50
86	59	38	4	WYNONNA	CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE 38
87	66	58	30	MARY J. BLIGE ▲	MCA 11606* (10.98/16.98)	SHARE MY WORLD 1
88	97	87	4	STEVEN CURTIS CHAPMAN	SPARROW 51630 (10.98/15.98)	GREATEST HITS 17
89	71	64	5	VARIOUS ARTISTS	COLD FRONT 6254/K-TIEL (12.98/17.98)	CLUB MIX '98 64
90	NEW ▶	1		LISA LOEB	GEFFEN 25141 (10.98/16.98)	FIRECRACKER 90
91	100	—	2	SAMMY KERSHAW	MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE 91
92	75	74	6	EVERCLEAR	CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW 33
93	78	75	40	ERYKAH BADU ▲	KEDAR 53027/UNIVERSAL (10.98/15.98)	BADUZM 2
94	64	49	21	WYCLES JEAN FEAT. REFUGEE ALLSTARS ▲	WYCLES JEAN PRESENTS: THE CARNIVAL FEAT. REFUGEE ALLSTARS 16	
95	82	63	36	THE MIGHTY MIGHTY BOSSTONES ▲	BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT 27
96	77	72	26	FOO FIGHTERS	ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE 10
97	40	—	2	THREE 6 MAFIA	RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION 40
98	79	67	7	LUTHER VANDROSS	LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 44
99	63	—	2	SOUNDGARDEN	ADM 540833 (10.98/17.98)	A-SIDES 63
100	101	90	12	MARTINA McBRIDE	RCA 67516 (10.98/16.98)	EVOLUTION 80
101	98	—	2	B.B. KING	MCA 11711 (10.98/17.98)	DEUCES WILD 98
102	86	76	35	THE NOTORIOUS B.I.G. ▲	BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH 1
103	80	73	18	MISSY "MISDEMEANOR" ELLIOTT ▲	EASTWEST 62062*/EGG (10.98/16.98)	SUPA DUPA FLY 3
104	104	93	7	CREED	WIND-UP 13049 (10.98/15.98) ■	MY OWN PRISON 93
105	83	—	2	MINDY McCREADY	BNA 62504/RCA (10.98/16.98)	IF I DON'T STAY THE NIGHT 93
106	94	80	33	TONIC ▲	POLYDOR 531042/M&M (10.98/16.98) ■	LEMON PARADE 28
107	113	98	41	PAULA COLE ▲	IMAGO 46424/WARNER BROS. (10.98/15.98) ■	THIS FIRE 31

Albums with the greatest sales gains this week. ▲ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseeker charts this week.

■ Indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200

continued

NOVEMBER 29, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
108	49	17	3	PHISH	ELEKTRA 62121/EG (10.98/16.98)	SLIP STITCH AND PASS
109	102	83	26	SISTER HAZEL	UNIVERSAL 53030 (10.98/16.98)	SOMEWHERE MORE FAMILIAR
110	110	101	50	DRU HILL	ISLAND 524306 (10.98/16.98)	DRU HILL
111	108	109	21	ROBYN	RCA 67477 (10.98/16.98)	ROBYN IS HERE
112	70	48	5	GRAVEDIGGАЗ	GEE STREET 32501*V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL
113	119	148	31	SOUNDTRACK	▲ EMI LATIN 55335 (10.98/16.98)	SELENA
114	56	28	3	SPICE 1	JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)
115	84	69	9	MACK 10	● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY
116	117	92	12	VARIOUS ARTISTS	ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998
117	105	85	7	LOREENA MCKENNITT	WARNER BROS. 46719 (10.98/16.98)	THE BOOK OF SECRETS
118	69	29	3	DEFTONES	MAVERICK 46810/WARNER BROS. (10.98/16.98)	AROUND THE FUR
119	111	78	7	PORISHEAD	GO! BEAT 53189*/LONDON (10.98/16.98)	PORISHEAD
120	130	126	30	BOB CARLISLE	A^ DIADEM 16133/JIVE (10.98/16.98)	BUTTERFLY KISSES (SHADES OF GRACE)
121	115	113	35	AEROSMITH	▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES
122	88	53	3	H-TOWN	RELATIVITY 1596 (10.98/15.98)	LADIES EDITION
123	109	97	7	PATTY LOVELESS	EPIC 67997 (10.98 EQ/16.98)	LONG STRETCH OF LONESOME
124	99	84	16	JOE	● JIVE 41603* (11.98/16.98)	ALL THAT I AM
125	114	94	81	DAVE MATTHEWS BAND	▲ RCA 66904 (10.98/16.98)	CRASH
126	118	111	55	ALAN JACKSON	▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE
127	107	86	8	THE SUNDAYS	DGC 25131/GEFFEN (10.98/16.98)	STATIC & SILENCE
128	116	99	16	CLINT BLACK	● RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS
129	120	104	12	COLLIN RAYE	● EPIC 67893 (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS
130	124	122	18	MICHAEL PETERSON	REPRISE 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
131	74	—	2	MARC ANTHONY	RMM 82156 (9.98/14.98)	CONTRA LA CORRIENTE
132	61	—	2	BOBBY BROWN	MCA 11691 (10.98/16.98)	FOREVER
133	121	100	74	BECK	▲ DGC 24823*/GEFFEN (10.98/16.98)	ODELAY
134	127	102	56	ELTON JOHN	▲ MCA 11481 (10.98/16.98)	LOVE SONGS
135	92	57	II	EPMD	● DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS
136	RE-ENTRY	2	VARIOUS ARTISTS	POLYGRAM TV 555120/POLYDOR (10.98/17.98)	PURE DISCO 2	
137	85	27	3	KISS	MERCURY 536323 (11.98 EQ/17.98)	CARNIVAL OF SOULS: THE FINAL SESSIONS
138	128	106	22	SOUNDTRACK	● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING
139	132	136	40	LEANN RIMES	▲ Curb 27856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS
140	173	—	2	RICHARD MARK	CAPITOL 21914 (10.98/16.98)	GREATEST HITS
141	149	145	76	METALLICA	▲ ELEKTRA 61923*EEG (10.98/16.98)	LOAD
142	142	139	28	MEREDITH BROOKS	▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES
143	NEW ▶	1	VARIOUS ARTISTS	EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS	
144	137	121	9	JON B.	YAH YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX
145	125	96	6	KENNY WAYNE SHEPHERD BAND	REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TRouble Is...
146	140	119	22	K-CI & JOJO	● MCA 11613* (10.98/16.98)	LOVE ALWAYS
147	141	142	5	JOHN DENVER	LEGACY 65183 (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE
148	131	124	8	BRYAN WHITE	● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE
149	144	128	15	311	▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR
150	136	108	8	BRIAN MCKNIGHT	MERCURY 536215 (10.98 EQ/16.98)	ANYTIME
151	126	116	24	WU-TANG CLAN	▲ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER
152	129	103	23	NEAL MCCOY	● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS
153	122	112	16	SOUNDTRACK	IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM
154	143	134	59	TOOL	▲ FREEWORLD 31087* (10.98/16.98)	AENIMA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	NEW ▶	1	1	SANDI PATTY	WORD 68583/EPIC (10.98 EQ/16.98)	ARTIST OF MY SOUL
156	189	—	2	SOUNDTRACK	● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA
157	157	156	10	BLINK 182	CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
158	138	114	8	JACKSON BROWNE	ELEKTRA 62111/EEG (10.98/16.98)	THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE
159	152	131	41	SQUIRREL NUT ZIPPERS	● MAMMOTH 0137* (10.98/16.98)	HOT
160	139	150	36	BLUR	FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR
161	133	105	9	ADAM SANDLER	WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME?
162	160	117	11	ALLURE	TRACK MASTERS/CRATE 67848/EPIC (10.98 EQ/16.98)	ALLURE
163	135	191	3	NEAL MCCOY	ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT
164	145	117	8	BJORK	ELEKTRA 62061/EEG (10.98/15.98)	HOMOGENIC
165	159	140	6	THE JERKY BOYS	RATCHET 536357/MERCURY (10.98 EQ/16.98)	THE JERKY BOYS 4
166	155	129	20	RADIOHEAD	CAPITOL 55229 (10.98/15.98)	OK COMPUTER
167	134	125	II	BEBE WINANS	ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS
168	161	165	II	ALEJANDRO FERNANDEZ	SONY LATIN 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORADO
169	154	144	58	GINUWINE	▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98)	GINUWINE... THE BACHELOR
170	169	154	74	TONI BRAXTON	▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS
171	150	118	14	LUIS MIGUEL	WEA LATINA 19798 (9.98/15.98)	ROMANCES
172	153	171	7	THE KINLEYS	EPIC 67965 (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
173	156	123	13	SOUNDTRACK	ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM
174	170	153	39	LIVE	▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI
175	174	158	92	2PAC	▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYESZ ON ME
176	NEW ▶	1	1	FIVE IRON FRENZY	5 MINUTE WALKS/SABABELLI 46815/WARNER BROS. (10.98/15.98)	OUR NEWEST ALBUM EVER!
177	151	132	21	VARIOUS ARTISTS	SO SO DEF BASS ALL-STARS VOL. II	71
178	165	137	26	JOHN FOGERTY	● WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP
179	175	174	27	REEL BIG FISH	● MOJO 53013/JUNIVERSAL (10.98/15.98)	TURN THE RADIO OFF
180	NEW ▶	1	1	BARNEY	BARNEY PUBLISHING 9517 (9.98/14.98)	HAPPY HOLIDAYS, LOVE BARNEY
181	RE-ENTRY	36	VARIOUS ARTISTS	● POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	
182	172	157	22	MEGADETH	● CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS
183	183	173	19	LILA McCANN	ASYLUM 62042/EEG (10.98/16.98)	LILA
184	147	107	3	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	STRENGTH
185	NEW ▶	1	1	VARIOUS ARTISTS	WINDHAM HILL 11233 (10.98/16.98)	CELTIC CHRISTMAS III
186	146	—	2	CHRISTION	ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98)	GHETTO CYRANO
187	168	133	20	BLUES TRAVELER	ADM 546750 (10.98/16.98)	STRAIGHT ON TILL MORNING
188	182	170	8	SOMETHIN' FOR THE PEOPLE	WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
189	177	167	22	SOUNDTRACK	▲ WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN
190	162	159	21	PATTI LABELLE	MCA 11642 (10.98/16.98)	FLAME
191	RE-ENTRY	8	DC TALK	FOREFRONT 25184 (10.98/15.98)	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW	
192	NEW ▶	1	VARIOUS ARTISTS	HIP-O 40065/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS	
193	176	166	64	AALIYAH	▲ BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION
194	RE-ENTRY	30	KENNY LOGGINS	● COLUMBIA 61796 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	
195	112	—	1	MIC Geronimo	BLUNT 4930*/TNT (10.98/16.98)	VENDETTA
196	164	138	5	SOUNDTRACK	COLUMBIA 68696 (10.98 EQ/17.98)	I KNOW WHAT YOU DID LAST SUMMER — THE ALBUM
197	NEW ▶	1	RAY BOLTZ	WORD 68512/EPIC (10.98 EQ/16.98)	A CHRISTMAS ALBUM	
198	185	127	3	WILL DOWNING	MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
199	167	135	6	JIMI HENDRIX	EXPERIENCE HENDRIX 11684*/MCA (10.98/16.98)	SOUTH SATURN DELTA
200	178	152	12	YANNI	PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac	175	Brooks & Dunn	25	EPMD	135	Allstars	94
311	149	Meredith Brooks	142	NAS	Escobar, Fury Brown, AZ And Nature	165	
Antiyah	193	Bobby Brown	132	Jewel	Exercise	124	
Tracy Adams	85	Jackson Brown	158	Billy Joel	67		
Aerosmith	121	Bush	36	Elton John	74, 134		
Allure	162	Busta Rhymes	37	Five Iron Frenzy	176		
Mark Anthony	131	Mariah Carey	9	Fleetwood Mac	12		
Fiona Apple	46	Boyz II Men	120	K-Ci & Jojo	146		
Agua	11	Dee Carter	12	John Fogerty	178		
Jon B.	144	Steven Curtis Chapman	88	Foo Fighters	96		
Backstreet Boys	27	Chirstian	186	Ginuwine	169		
Eyeless	93	Chumbawamba	7	God's Property From Kirk Franklin's	190		
Gamer	180	Paula Cole	107	Live	174		
Beck	133	Harry Connick, Jr.	53	LL Cool J	41		
Bjork	164	Cred	104	Usa Loeb	90		
Clink Black	128	The Cure	68	Kenny Loggins	194		
Mary J. Blige	87	Marionette	21	Patty Loveless	123		
Blank	182	157	dc Talk	199	Prodigy	50	
Blonde	187	Deuces	118	Soundgarden	99		
Blur	160	John Denver	147	Radiohead	166		
Michael Bolton	39	Calie Dion	66	Reklum	14		
Ray Boltz	197	Will Downing	198	Collin Raye	129		
Boyz II Men	15	Dru Hill	110	Reel Big Fish	179		
Toni Braxton	70	Bob Dylan	80	The Kinks	172		
Jim Brickman	75	Maya "Msdeameanor" Elliott	103	Kiss	137		
		Enya	42	Prodigy	150		
				Santana	180		
				Spice Girls	19		
				Square Nut Zippers	159		
				Steel Pulse	113		
				George Strait	56		
				Sublime	125		
				Space Jam	81		
				Spenn — The Album	153		
				The Rolling Stones	31		
				Salt-N-Pepa	78		
				Sevendog	161		
				George Strait	56		
				Sublime	125		
				Space Jam	81		
				Smash Mouth	22		
				Spice Girls	19		
				Somethin' For The People	188		
				Square Nut Zippers	159		
				Timbaland And Magoo	35		
				Tonite	106		
				Toot	154		
				Shania Twain	2		
				Usher	29		
				Luther Vandross	98		
				Various Artists	98		
				Celtic Christmas III	185		

Dave Matthews Band	30, 125	Portishead	119	Men In Black — The Album	32
Marta McBride	100	Prodigy	50	Money Talks — The Album	173
Lila McCann	183	Fuffy Daddy & The Family	17	Mortal Kombat: Annihilation	138
Neal McCoy	152, 163	Radiohead	166	My Best Friend's Wedding	138
McDonalds	105	Reklum	14	Selena	113
MC ELLIOTT	64	Collin Raye	129	Sex Food	20
Tim McGraw					

U.K. Gov't Figures Turn Out For MOBOs

Shola Ama Is Among Winners At 2nd Awards Show

■ BY MARK SOLOMONS

LONDON—There was plenty of mainstream endorsement for the second Music of Black Origin (MOBO) Awards, held Nov. 10 at the New Connaught Rooms in London's Covent Garden.

British Prime Minister Tony Blair, who attended the 1996 event, in sending his apologies this year, said, "Black music . . . is an important part not only of the British music industry, but also of the British economy. Whether it is hip-hop, jungle, soul, jazz, reggae, or club DJ, this country is at the leading edge of musical innovation and change." Blair's minister of culture, media, and sport, Chris Smith, presented an award for best unsigned act to female vocalist Fola Sade. Conservative opposition leader William Hague was also present.

The event also found favor with TV audiences, picking up approximately 1 million viewers when screened Nov. 13 in independent network ITV's Central (Birmingham and the Midlands) and Carlton (greater London and the southeast) regions. That figure is

about 200,000 short of the figure achieved nationally in 1996.

Freakstreet/WEA vocalist Shola Ama, with best R&B act and best newcomer honors, was the top winner at the awards, which were voted on via people's choice polls conducted through specialist press, TV, and radio. Eighteen-year-old Ama, who scored a top five U.K. debut earlier this year with a cover of the Randy Crawford classic "You Might Need Somebody," says she attributes much of her public recognition to her European tour this summer with Michael Jackson protégé 3T. The Nov. 17 release of a new U.K. single, "Who's Loving My Baby," should chime neatly with her MOBO exposure.

Also honored, with a lifetime achievement award—although not with TV coverage—was Bootsy Collins. Prodigy picked up the best dance act award, BLACKstreet was named best international act, and Coolio was top international hip-hop act. Mercury Music Prize-winning drum'n'bass pioneers Roni Size & Reprazent took the Red Stripe-sponsored prize for best jungle act, and Motown U.S. signee

Rosie Gaines picked up an award for best international single, for her U.K. hit on Scottish indie Big Bang, "Closer Than Close." Epic newcomer Finley Quaye was voted best reggae act, while Beenie Man won in the international reggae category.

The awards are intended to "represent the whole spectrum of U.K. music on a national platform," according to the organizers. However, the difficulty in defining "music of black origin" has provoked some debate about the show's aims. The event—which was broadcast live on national network BBC Radio 1—provoked on-air criticism from London black music outlet Choice FM. It was irked in particular by the relatively short shrift given to reggae—a staple on the station.

Picking up best album honors for the multimillion-selling "Traveling Without Moving" (Sony/S2), Jamiroquai front man Jason Kay took up the gauntlet, pointing to the black roots of his band's music. "People have said that we're trying to plagiarize something that we love—we're trying to flatter the thing and do it properly," he said.

EPIGRAPH CUTBACKS HELP INDIE GET BACK TO BASICS

(Continued from page 3)

staffers hope that Gurewitz will soon be back working alongside them.

The elimination of 20 positions leaves the label with some 30 employees, sources say. Among those who are departing are Melissa Boag, director of sales and marketing, and Doug Mark, head of business affairs. But in both instances, the departures are not due to the cutbacks. In Boag's case, she has accepted a position with MCA Records as director of marketing, according to sources, while Mark used the restructuring as an opportunity to resume his own law practice, according to Kaulkin. Mark will serve as the label's outside attorney, a function he fulfilled previously before joining the label in an official capacity.

Kaulkin says the downsizing was necessary because the label had "overextended" itself in the last couple of years. Sources suggest that in the company's peak year of 1994, when the Offspring's "Smash" brought the label mainstream success, revenues reached \$50 million, and the company upped accordingly. This year, the label will pull in about \$20 million, Billboard estimates.

In addition to the staff cutbacks, Kaulkin says that the label is looking at the way it does business to analyze what is working and what needs to be changed. "We will scrutinize the business to squeeze costs out of the operation," he says.

Kaulkin says that prior to the changes, Epitaph was "built up," as it was going to have Offspring records every year. Offspring has since moved on to Columbia, where it has been unable to duplicate the success it enjoyed at Epitaph.

Despite the fact that Epitaph hasn't produced another multi-platinum act, the label continues to be recognized as a leader in punk rock and ska. Moreover, it has achieved commercial success with bands like Rancid, NOFX, and the Voodoo Glow Skulls. The label also has crit-

ically acclaimed bands like Bouncing Souls, the Cramps, and Wayne Kramer and upcoming bands like H2O, among others.

The success enjoyed from 1994-1996 is still paying dividends for Epitaph. "We do three or four times more business now on a typical release than we did prior to when the Offspring and Bad Religion" were moving units for the label, Kaulkin says.

Although the label is still appealing to its core punk rock audience, last year it branched out with the formation of the Hellcat label, a joint

venture between Gurewitz and Tim Armstrong. That label specializes in ska music, with such bands as the Slackers, US Bombs, Dropkick Murphys, and Hepcat.

The Epitaph staff remains committed to maintaining Gurewitz's vision for Epitaph as a label where the "artist comes first," Kaulkin says.

With the downsizing and the other changes, "there are people outside the company putting a negative spin on all this," notes Kaulkin. "But that's fine with me, because we don't mind being the underdog."

ISC BOWS OUT OF DVD SOUND TESTING

(Continued from page 6)

Stream Digital technology, which operates on a high-speed data stream that can be accessed at various levels of resolution depending on the user's needs (Billboard, June 21). Then, in September, the Warner Music Group made a proposal to adopt a DVD audio system based on a higher-resolution version of pulse-code modulation (PCM), the digital audio process used for CDs, DATs, and most other consumer and professional formats (Billboard, Oct. 4).

Those two approaches are still considered front-runners in the race to establish a new digital sound carrier. In addition, sources say, other companies have made "subset" proposals that address such issues as data compression.

In an effort to avert a format war, the ISC calls on electronics hardware manufacturers to work toward developing a universal player that will be compatible with all major technologies.

"The committee strongly believes that any outcome that would result in incompatible players could result in consumer confusion and would not be in anyone's interest," says the statement. "The committee hopes and expects that the hardware industry can come together to offer a single-player format to the consumer."

Although the ISC statement does not refer specifically to the year-end deadline set last spring for completion of a DVD audio spec, it notes that "abandoning the centralized listening tests does not mean the introduction of DVD audio will be slowed. The timing of DVD audio's release has always been dependent on such critical issues as copyright protection, marketing considerations, and the consumer-electronics industry's timetable."

Sherman adds that it is up to the individual hardware companies, not the ISC, to determine technical specifications for DVD. "Our job is only to provide input into what ought to be in the spec, what the criteria ought to be," he says.

Sources say they expect various companies to put forward formal DVD specifications early next year. However, no one is expecting an immediate consensus among competing manufacturers.

"In the atmosphere of free competition, everybody's forced to refine their ideas to the satisfaction of the industries they're supposed to serve," says a senior executive. "At the end of the day, competition will foster a product that will benefit the consumer. We have the opportunity to put together a product that will be around for a long time, so we don't want to hurry it."

BETWEEN THE BULLETS



by Geoff Mayfield

HIGHEST GROUND: In the '90s, she has visited standards with her "The Concert" albums and the Great White Way with "Back To Broadway," but it is a mix of pop and inspirational material that fetches **Barbra Streisand** her biggest sales week of this decade. "Higher Ground," which includes "Tell Him," her duet with **Celine Dion**, grabs The Billboard 200's flag by moving 207,000 units in its first week, significantly more than the 121,000-unit opener that gave "Back To Broadway" a chart-topping debut in 1993.

A usually savvy chart watcher who works at Sony Music Distribution attributes the fat "Higher Ground" sum to the decision to forgo a retail-available single for "Tell Him," but I can't find anyone outside of Sony who agrees with that opinion. More significant, says one retail brain, was Streisand's Nov. 14 appearance on ABC's "20/20." The *Musicland/Sam Goody* chain, for instance, had the unusual occurrence of selling more "Higher Ground" copies Nov. 15, than it did during the Nov. 11 opening day. *Musicland* had another big day with the album Nov. 16.

A glance at the four previous SoundScan-era Streisand albums also seems to debunk the no-singles theory. Considering that the first-week take for 1994's double-length "The Concert" far outsold the cheaper '95 "The Concert—Highlights" (a No. 10 debut with 89,000 pieces vs. a No. 96 bow with 11,000) and the handsome splash made by the 1991 boxed set "Just For The Record," which entered at No. 38 with 24,000 units despite its \$79.98 price tag, it's hard to imagine that a true Babs fan would opt to buy a single instead of an album.

COMING ATTRACTIONS: **Barbra Streisand's** duet partner, **Celine Dion**, has visited "The Rosie O'Donnell Show" and "Good Morning America" and been featured on a VH1 documentary, all of which bodes well for a handsome debut. But the act that will oust "Higher Ground" from the top of the chart is **Metallica**. The steadily selling hard rockers had a massive opening week of 680,000 units with 1996's "Load," while their 1991 self-titled opus, with 598,000 units, was the first SoundScan-era album to top the 500,000 milestone in a single week. Early retail reports suggest that "Load" could enter with an even fatter number.

Opening-day activity from the Nov. 18 slate indicates that the Christmas outing by **Hanson** will be close on Dion's heels, while a live set from **Erykah Badu** and the solo debut by **MJG** are also contending for bows in the top 10. These are second outings for '97 rookies Hanson and Badu. MJG has appeared on The Billboard 200 twice before with rap collaborator **Eightball**: The pair's '94 album peaked at No. 106, while a '95 set debuted at No. 8.

STANDING CORRECTED: OK, the 172,000 pieces rung last week by **Shania Twain** was actually the ninth-largest week for a country act this year. Missing from the list in last issue's column—a big oops—were the first two weeks for **Tim McGraw**'s "Everywhere," which had 224,000 units in its first (Nashville's largest in 1997) and 181,000 units in its second. The album was denied a shot at The Billboard 200's top slot, though, because it came out the same week that **Wu-Tang Clan** moved 612,000 units.

Country's 1997 marks, however, will become irrelevant when **Garth Brooks'** "Sevens" hits stores Tuesday (25). Discounting his 1992 Christmas album, Brooks' last five sets have had average first-week sales of 421,500 units, and with all the media hoopla surrounding his HBO concert in New York's Central Park this past summer, his profile seems to be at an all-time high.

Meanwhile, Ms. Twain is hanging in there quite well, thank you, holding at No. 2 with a mere 1.3% decline in her album's second week. Naturally, she still leads Top Country Albums and will until Brooks hits the lists in two weeks.

DREAMING OF A GREENBACKS CHRISTMAS: Seasonal titles have already been decorating The Billboard 200, Top Pop Catalog Albums, and some of our other album lists, and that fare will kick into high gear with the Thanksgiving weekend. To prepare for that rush, this issue of Billboard brings the annual return of our Top Christmas Albums chart (see page 59), which is topped, to probably no one's surprise, by the return of **Mannheim Steamroller**. The Chip Davis-led ensemble's four previous Christmas albums have been frequently found at No. 1 on this chart throughout the '80s and '90s, so it's no surprise to find that the Steamroller's fifth, "Christmas Live," which jumps 89-56 on The Billboard 200, leads the seasonal pack.

Top Christmas Albums is compiled weekly but published biweekly. It will appear again in the Dec. 13, Dec. 27, and Jan. 10 issues. Numbers in the "last week" column reflect sales from the prior unpublished week.

OBSEVATION DECK: If you are one of those naysayers who pooh-poohed last issue's bow by **Spice Girls'** sophomore album, I hasten to point out that it wins Greatest Gainer (No. 8, a 21% gain), ending the five-week streak by fellow U.K. rookie **Chumbawamba**, which nonetheless continues to grow (No. 7) . . . Jive continues its high batting average, as New Orleans rapper **Mystikal** bows at No. 3 (156,500 units), while R&B supergroup **LSG** is right behind at No. 4 (138,500). Mystikal's prior set peaked at No. 103 in 1995, but another rapper, **MC Eiht**, is a shadow of his former self. He enters at No. 64 (20,000 units) following Billboard 200 peaks at No. 5 in '94 (104,000 units) and No. 16 last year (58,500 units).

RADIO REMIXES: BOON OR BANE?

(Continued from page 1)

Record labels argue that remixes are drummed up for radio's benefit, offering the opportunity to brand themselves with a sound that fits their niche format.

"It's to give radio options. Different mixes can be played in different dayparts," says Ken James, national director of promotions for MCA Records (U.S.). The remixes are good for retail, he adds, because they expand and keep alive interest in the artists and the songs and stimulate consumers to buy the album.

OPENING THE DOOR

James notes that the current single from Mary J. Blige, "Everyday," has four remixes different from the album and original CD/cassette single track. There's the So So Def mix by Jermaine Dupri, the Malik mix, the Quiet Storm mix, and the "I don't know what it is but it sure is funky mix," he says.

He maintains that the remixes are not intended to expand Blige's demographic appeal, because "her demo is pretty broad." But, he says, "when you do a So So Def remix, it opens the door for more males. Men can get into that funk more than women."

Unlike many other remixed singles, though, the modified versions of "Everyday" are available commercially on a CD-5. "One good thing about that," James says, "is that if DJs don't buy it on wax, they can buy it on CD." He notes, however, that it is not necessarily an MCA policy to release remixes commercially. "It varies project to project."

Randy Jackson, VP of A&R at Columbia Records (U.S.), says that, besides extending the life of a song, an important reason labels produce remixes is "to create buzz and demand for the record early on." Exposure for the song in clubs and on radio mix shows can do that.

Jackson offers another advantage of remixes: "If [the mix] is different from the original track, in the commercial release you're saving yourself having to give away two album cuts on a cassette," since the alternate mix can serve instead as the extra track. And on the CD-5, maxi-cassette, or 12-inch vinyl, which can hold three to five cuts, the various mixes of the song can make

up the tracks.

Labels want to be sure that remixes, which can be expensive to produce, deliver what they promise. Estimates of the cost of a high-profile single remix run from \$8,000 to \$50,000, depending on the producer and other factors. "They're now creating a whole new song," says Jackson, "and sometimes samples are involved."

At Columbia, Mariah Carey's recent "Honey" had two commercially available remixes, the So So Def mix by Jermaine Dupri and a dance mix by David Morales, in addition to the original single from the album. Her next release, "The Roof," will feature a Mobb Deep remix. Jackson says the label "usually offers everything [commercially] with her."

In the case of the new trend of country remixes, right now alternate versions of at least five current records—from Clint Black, the Kinleys, Garth Brooks/Trisha Yearwood, Shania Twain, and Wynonna—are getting airplay.

Epic Records Nashville VP of national country promotion Rob Dalton says the new acoustic version of the Kinleys' "Please" song "gives radio the opportunity to give listeners something they cannot buy, and the only place they can get it is on radio, so it's kind of a value to radio."

In some cases, country labels have delivered the alternative versions to consumers by placing them on the artist's next album as a bonus track, something that Atlantic and BNA have previously done with Neal McCoy and Kenny Chesney, respectively.

ADVANTAGE FOR RADIO

For radio, which occupies the middle ground between labels' upbeat spirit and retail's irritation with remixes, reactions generally favor the "choice is good" factor, but when those mixes aren't available at retail, programmers take the brunt of calls from upset listeners who can't buy what the station is playing.

"Labels are [offering remixes] to try and get their songs played in every possible format—top 40, top 40/rhythm, hot AC, adult top 40, and AC," says Dale O'Brien, PD of WWZZ (Z104) Washington, D.C. "What we do here is try to come on the air with the single version that is released to the public. We use remixes to freshen the song after it's been on the air for a while."

But with that comes occasional listener confusion. According to Jay Michaels, music director at KRBE Houston, "We're interested in playing hit singles and the best-sounding mix for the station, but then we get calls from people who want to buy the versions we play. It's always nice to have a single; I like it when record labels put out versions for consumers to buy. Otherwise, it's confusing for the average music buyer."

Stations do not customarily announce when they are playing remixes a reduction in annual compensation. However, the complaint says, he would not have agreed to the elimination of his severance pay or a reduction in annual compensation if he had known that consulting fees for Dan Pritzker and Miller would be renewed, "thus entitling both to severance benefits in the event All Nations was liquidated during the term of their agreements."

According to the complaint, Meshel's annual compensation was lowered from \$325,000 to \$200,000.

In addition to damages and an accounting, plaintiffs ask for a declaration that 712 is entitled to immediate payment of its share of the cash balance from the sale of All Nations after "adjustment for improper payments by defendants, punitive damages, and pre-judgment interest on all sums at the legal rate."

Before joining All Nations, Meshel, a songwriter, worked for such publishing companies as Famous Music and Careers Music, the publishing wing of Arista Records.

A call to a lawyer representing the Pritzkers was not returned.

TRANS WORLD STOCK SPLIT

(Continued from page 6)

volume is considered low, which impairs the ability of institutional investors to move quickly in and out of a position on the stock.

When a split occurs, the academic research indicates that it means nothing for the price of a stock, according to Barry Bryant, director of research at Rodmen & Renshaw, a New York-based investment bank. In other words, Trans World stock, which closed unchanged at \$34.625 Nov. 19, likely will trade at half that when it is

split Dec. 15. The stock dividend that day will be paid to holders of record as of Dec. 1.

The company stock price has been trading up since Wall Street recognized that Trans World had successfully completed a restructuring of its balance sheet and its operations. The Albany, N.Y.-based chain began its restructuring in 1995, and during its low point, its stock was trading at less than \$2.

ED CHRISTMAN

apart. "A lot of these records just make the radio station more interesting to listen to," says country KKBQ (93Q) Houston VP of programming Dene Hallam. "It gives the format and the radio station an air of surprise." In the case of the Kinleys' "Please," Hallam says, "it has relaunched a song that, for us, was beginning to fade."

KYNG (Young Country) Dallas PD Dan Pearman recalls how one pioneer in this area—the remix of Brooks & Dunn's "Boot Scootin' Boogie"—helped make that song a huge hit. "We got the remix nine or 10 weeks into the thing, and we ended up playing it another 10-12 weeks," he says, which extended the record well beyond the typical 12- to 14-week shelf life.

RETAIL SINGS THE BLUES

While record labels certainly see nothing but advantages in the remix-singles trend, and radio takes the good with the bad, retail is left with the fewest pluses. Stores have to deal with customers searching out alternative versions that often are not made available commercially.

Arnie Lewis, singles buyer for Tower Records' store in New York's Lincoln Center, says, "[Consumers] hear it on the radio and think it must be available at a record store. But a lot of times they can only get it through bootleg. We're forced to tell them they have to get it that way."

Customers who can't find the remixed single might buy the full-length recording hoping that it's included. And, as in the case of the Jewel example, that can be a problem.

Lewis recalls the remix of the Dru Hill single "Sleeping In My Bed." "For a long time, there was no way to get it except as an import CD single. And the importers took a while sending it to us. People were getting the album and not being fully satisfied with it."

Occasionally a customer will demand that the store take back an album that doesn't have the remixed track on it,

"especially when the rest of the album is crap," says Lewis.

The problem does not seem to be as acute in the rock genre as in R&B, he adds. "Not a lot of rock fans are very singles-oriented," says Lewis. "If someone likes a song, more often than not they'll listen to the album."

Lewis concludes, "It's really confusing. I wish there was a better system. [The remix] builds anticipation but a lot of times doesn't follow through."

National Record Mart's Goist cites a remix earlier this year of Nas' "Street Dreams," featuring R. Kelly. "I got a nice promotional single from the label, but my customers can't," he says. "We had tons of requests for it."

Sometimes, Goist points out, the remixed radio version might be available on a 12-inch vinyl recording. But that does not help him or many other U.S. music retailers. "The 12-inches are not carried in the chains," he says. "Unless you're living in a big city with a Tower Records, you can't get it."

Consumer demand is there, he says, and labels need to address it, particularly in R&B circles, because remixes are common in this genre.

To illustrate the paradox, he tells of BLACKstreet's remix of "Booty Call." The recording was on the Interscope label and had been distributed by Warner Music's WEA. But Interscope ended its joint venture with Warner and signed a new deal with Universal Music. Universal decided not to pick up distribution of the remix, and Interscope, according to Goist, "was not interested in rereleasing it." But, he says, demand was so great at the chain's stores in Cincinnati that he had to scramble throughout NRM's network to find available copies.

"If I'm getting this kind of demand from two stores in Cincinnati, I'm sure there's more out there," he says.

Assistance in preparing this story was provided by Phyllis Stark, managing editor of *Country Airplay Monitor*.

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SUIT FILED

(Continued from page 6)

a reduction in annual compensation.

However, the complaint says, he would not have agreed to the elimination of his severance pay or a reduction in annual compensation if he had known that consulting fees for Dan Pritzker and Miller would be renewed, "thus entitling both to severance benefits in the event All Nations was liquidated during the term of their agreements."

According to the complaint, Meshel's annual compensation was lowered from \$325,000 to \$200,000.

In addition to damages and an accounting, plaintiffs ask for a declaration that 712 is entitled to immediate payment of its share of the cash balance from the sale of All Nations after "adjustment for improper payments by defendants, punitive damages, and pre-judgment interest on all sums at the legal rate."

Before joining All Nations, Meshel, a songwriter, worked for such publishing companies as Famous Music and Careers Music, the publishing wing of Arista Records.

A call to a lawyer representing the Pritzkers was not returned.

HOMERONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Rimes, Third Eye Blind Sign On For Billboard Awards

LeAnn Rimes and Third Eye Blind have been added to the list of musical artists who will perform at the eighth annual Billboard Music Awards, to be held Dec. 8 at the MGM Grand Garden Arena in Las Vegas. The show, to be telecast live by Fox-TV, will be hosted by David Spade.

Rimes' three albums have taken turns logging 26 weeks at No. 1 on the Top Country Albums chart. "Unchained Melody/The Early Years" and "You Light Up My Life" debuted at No. 1 on The Billboard 200.

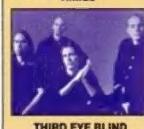
Alternative rock band Third Eye



Blind's single "Semi-Charmed Life" rose to No. 1 on the Modern Rock Tracks chart and retained that rank for eight weeks. It also rose to No. 4 on the Hot 100.

Also performing at the show will be the previously announced Spice Girls, Aerosmith, and Jamiroquai. Acts presenting awards include No Doubt, Puff Daddy, Deana Carter and Aqua.

Look for the Billboard Music Awards website accessible through Billboard Online (www.billboard.com), and watch this space for additional performers and presenters.



THIRD EYE BLIND

Fantasy Billboard Finds New 'A&R Wizards'

It's time to announce another two months' worth of winners of Fantasy Billboard, the online chart game presented exclusively on the Internet by Billboard Online (www.billboard.com). Fantasy Billboard lets players assemble their own record-label rosters from albums on The Billboard 200 and the Heatseekers chart and compete for prizes against music fans around the world.

Fantasy Billboard players earn points based on the chart performance of each album they choose; standings are posted each week on Billboard Online. A new four-week game starts every Thursday.

Here are the latest winners:

Game 27: Dan's Records, the label created by Daniel Sokol, took the honors with an alt-rock heavy roster featuring strong chart performances by Sugar Ray, Smash mouth, Fiona Apple, and Jamiroquai.

Game 28: Max White's Stalker Records tracked down the Fantasy prize with a roster topped by Puff Daddy & the Family, which brought home 893 points over the four chart weeks.

Game 29: Margretts Road Music and its chief exec, Mark Etts Rhode, also rode the Puff Daddy bandwagon to victory. The label also enjoyed a spectacular 525-



players included all three of her albums.

Game 33: Dan Snyder's Asil Records picked up top performances from LeAnn Rimes, Chumbawumba, Sarah McLachlan, and Hanson.

Game 34: Give the crown to Dan's Records again. Top guy Sokol informs us he's been following the charts for 20 years. A music publishing professional, Sokol's hot picks included Chumbawumba, Smash mouth, and the "Soul Food" soundtrack.

Congratulations to all of our Fantasy Billboard players! And remember, it's never too late to join in the game and check out your own A&R skills.

Billboard Music Awards

Las Vegas • Dec. 8, 1997

For more information, contact Susan Mazzo at 212-536-5173

Billboard's 1998 International Latin Music Conference & Awards

Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998

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For more information, contact Maureen Ryan at 212-536-5002.

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Streisand Finds Highest 'Ground'

IN HER SEARCH FOR "Higher Ground," Barbra Streisand finds herself at the chart summit for the eighth time in her career. Her latest Columbia album enters The Billboard 200 at the top, allowing Streisand to pass the Beatles as the act with the longest span of No. 1 albums.

It was 33 years ago this week that Streisand was on top of the Billboard album chart for the first time with "People." The Beatles expanded their stretch of chart-topping records when "Anthology 3" debuted in pole position the week of Nov. 16, 1996. Counting back to "Meet The Beatles," that gave the group a chart span of 32 years and nine months between its first and last No. 1 album.

Streisand was already the only artist to have No. 1 albums in the '60s, '70s, '80s, and '90s. She accomplished that when "Back To Broadway" debuted at No. 1 the week of July 17, 1993. "People" was her only chart-topping release in the '60s. She had to wait almost 10 years for her next No. 1 album, "The Way We Were." The soundtrack to "A Star Is Born" and her second volume of greatest hits were also No. 1 in the '70s. "Guilty" and "The Broadway Album" achieved No. 1 status in the '80s.

Streisand is one of six acts on The Billboard 200 who first charted in the '60s, although she is the senior member (in terms of chart debut) of the group. B.B. King, Bob Dylan, Fleetwood Mac, John Fogerty (part of Creedence Clearwater Revival), Jimi Hendrix, and the Rolling Stones can all date their album chart spans back to the '60s. Just last week, the Doors and the Grateful Dead were also on the album chart.

"Higher Ground" is the second album of inspirational songs to top the list in the last month. LeAnn Rimes' "You Light Up My Life" (Curb) spent three nonconsecutive weeks at the chart zenith. The two albums have one song in common: "I Believe," a No. 2 pop hit for Frankie Laine in 1953 and a No. 33 title for the Bachelors in 1964, when it

shared the Hot 100 with Streisand's "People" single.

Finally, Streisand's latest achievement in a long and distinguished career moves her up a notch on the list of artists with the most No. 1 albums in the rock era. The only acts with more chart-topping releases are the Beatles (17), Elvis Presley, and the Rolling Stones (nine each).

C'MON MARIANNE: Another pop icon from the '60s makes her debut on the Hot 100 this issue, although her name does not appear on the single. That's the voice of Marianne Faithfull on Metalllica's "The Memory Remains" (Elektra), the second-highest debut of the week at No. 31. The London-born vocalist first appeared on the Hot 100 the week of Nov. 28, 1964, with the Mick Jagger/Keith Richards-penned "As Tears Go By." "Memory" is already the group's third-highest-charting title on the Hot 100. Only "Until It Sleeps" (No. 10) and "Enter Sandman" (No. 16) have peaked higher.

The highest new entry on the Hot 100 is "I Will Come To You" by Hanson (Mercury). It's only the second appearance on the singles chart for the teen group.

PAIR OF SEVENS: In only three weeks, Robyn has matched the No. 7 peak position of her first single, "Do You Know (What It Takes)," with the follow-up, "Show Me Love" (RCA) bullets 13-7 and is certain to be the Swedish singer's biggest U.S. hit.

YEAR TWO: Jewel and Duncan Sheik both begin their second year on the Hot 100 with their respective singles, "Foolish Games"/"You Were Meant For Me" and "Barely Breathing" would simultaneously become the records with the longest consecutive chart runs in history if they are still on the chart three weeks from now. The record is 55 weeks, held by Everything But The Girl's "Missing."

CHART BEAT



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT			
1996	1997	1996	1997		
TOTAL	592,686,000	630,367,000 (UP 6.4%)	CD	350,338,000	391,034,000 (UP 11.6%)
ALBUMS	488,036,000	512,010,000 (UP 4.9%)	CASSETTE	136,442,000	119,760,000 (DN 12.2%)
SINGLES	104,650,000	118,357,000 (UP 13.1%)	OTHER	1,256,000	1,216,000 (DN 3.2%)
OVERALL UNIT SALES THIS WEEK		ALBUM SALES THIS WEEK			
14,498,000		12,336,000			
LAST WEEK		11,776,000			
14,094,000		CHANGE			
UP 2.9%		UP 4.8%			
THIS WEEK 1996		THIS WEEK 1996			
14,746,000		12,257,000			
CHANGE		CHANGE			
DOWN 1.7%		UP 0.6%			
SINGLES SALES THIS WEEK		THIS WEEK 1996			
2,162,000		2,489,000			
LAST WEEK		CHANGE			
2,318,000		DOWN 6.7%			
CHANGE		CHANGE			
DOWN 13.1%		DOWN 13.1%			
YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION					
1996	1997	1996	1997		
NORTHEAST	34,713,000	35,055,000 (UP 1%)	SOUTH ATLANTIC	109,417,000	116,039,000 (UP 6%)
MIDDLE ATLANTIC	85,740,000	91,604,000 (UP 6.8%)	SOUTH CENTRAL	88,702,000	96,140,000 (UP 8.4%)
E. NORTH CENTRAL	102,115,000	106,048,000 (UP 3.9%)	MOUNTAIN	37,274,000	40,078,000 (UP 7.5%)
W. NORTH CENTRAL	38,456,000	41,581,000 (UP 8.1%)	PACIFIC	99,267,000	103,821,000 (UP 7.9%)
ROUNDED FIGURES					
FOR WEEK ENDING 11/16/97					

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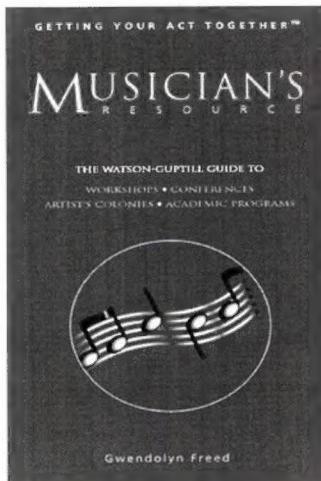
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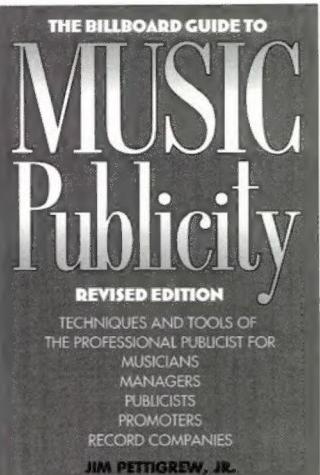
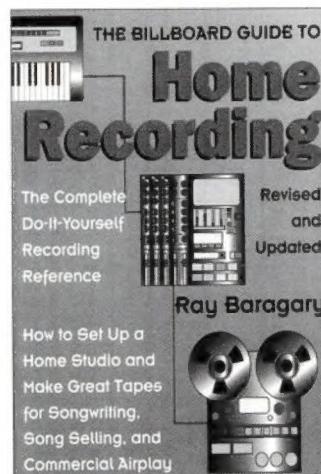


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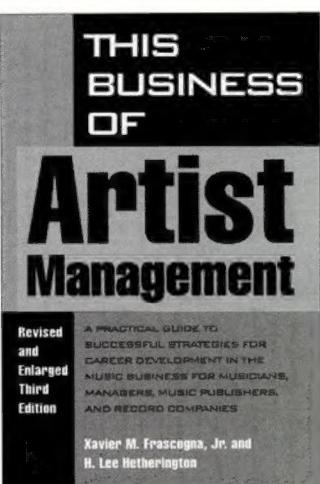
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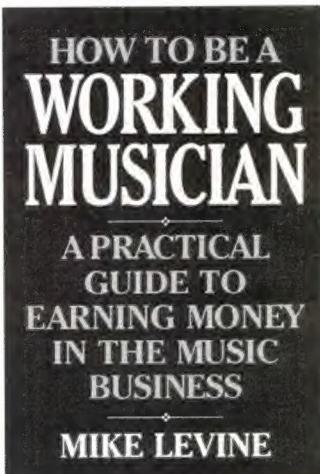
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